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THE NATIONAL GALLERY

OF

BRITISH ART

[THE TATE GALLERY]

ILLUSTRATED CATALOGUE

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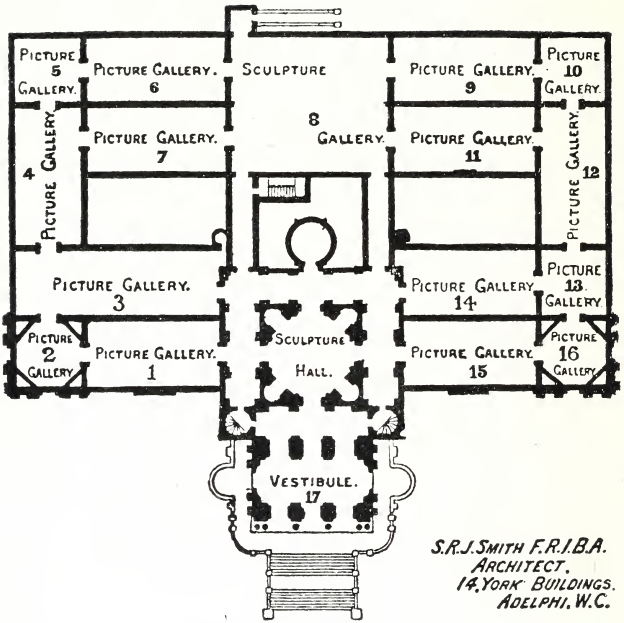
INTRODUCTION

THIS volume contains a selection of illustrations of the works of the British School hanging in the National Gallery of British Art, better known perhaps as the Tate Gallery, and of some pictures of the modern foreign schools which are temporarily housed there.

They have been chosen from the large Illustrated Catalogue of 1900 with a view to giving as full a representation of the modern British Schools as the limits of space permit; and to these have been added some pictures placed in the galleries since the publication of that Catalogue, and a selection from the water-colours (see page 117) and the sculpture (see page 127).

The pictures consist of the Vernon Collection, given by Mr. Robert Vernon in 1847; the Tate Collection, presented by Sir Henry Tate, Bart., in 1894, arranged in two rooms of the Gallery which, together with the pictures, formed his noble gift to the nation; the Chantrey Collection of pictures and sculpture, purchased under the provisions of the bequest of a sum of money by Sir Francis Chantrey, R.A., the interest of which may be applied under certain conditions to the purchase of pictures by the Council of the Royal Academy; a collection of paintings by Mr. G. F. Watts, R.A., given by himself at the opening of the Tate Gallery in 1897, and hung together in one of the galleries; and other works which have from time to time been bequeathed or presented to or purchased by the nation.

EDWARD J. POYNTER.



GROUND FLOOR PLAN.

CATALOGUE
OF THE
NATIONAL GALLERY OF BRITISH ART

No. 1523.—**A Silent Greeting.** **Sir L. Alma-Tadema, O.M., R.A.**
(By permission of Mr. Stephen T. Gooden, the owner of the Copyright.)

ADAMS, Harry W. **No. 1838.**—Winter's Sleep (*Chantrey Purchase*).

ALLEN, J. W., 1803—1852. **No. 1904.**—Landscape.

ALMA-TADEMA, Sir Lawrence, O.M., R.A. **No. 1523.**—A Silent Greeting (*Tate Gift*).

ARMITAGE, Edward, R.A., 1817—1896. **No. 759.**—The Remorse of Judas.

AUMONIER, James. **No. 1619.**—Sheep-washing in Sussex (*Chantrey Purchase*).
No. 1962.—The Black Mountains (*Chantrey Purchase*).

BELL, John Zephaniah, 1794—1883. **No. 1392.**—Cardinal Bourchier urges the Widow of Edward IV. to let her Son out of Sanctuary.

No. 759.—The Remorse of Judas. E. Armitage, R.A.

No. 1619.—Sheep-washing in Sussex. James Aumonier.

No. 1956.—**Fantaisie en Folie.** **Robert Brough.**

BELL, R. Anning. **No. 2073.**—The Listeners.

BONHEUR, Rosa, 1822—1899 (*Modern French School*). **No. 621.**—The Horse Fair.

BONINGTON, Richard Parkes, 1801—1828.
No. 374.—The Column of St. Mark, Venice.

BONVIN, François Saint, 1817—1888 (*French School*). **No. 1448.**—A Village Green in France.

BOUGH, Samuel, 1822—1878. **No. 1936.**—Holmwood, Dorking. [(*Tate Gift*).

BOUGHTON, George Henry, R.A., 1834—1905. **No. 1539.**—Weeding the Pavement

BRAMLEY, Frank, A.R.A. **No. 1627.**—A Hopeless Dawn (*Chantrey Purchase*).

BRETT, John, A.R.A., 1831—1902. **No. 1617.**—Britannia's Realm (*Chantrey Purchase*).
No. 1902.—From the Dorsetshire Cliffs.

BRIDELL, Frederick Lee, 1831—1863. **No. 1205.**—The Woods of Sweet Chestnut above Varenna, Lake Como.

BROUGH, Robert, 1872—1905. **No. 1956.**—Fantaisie en Folie.

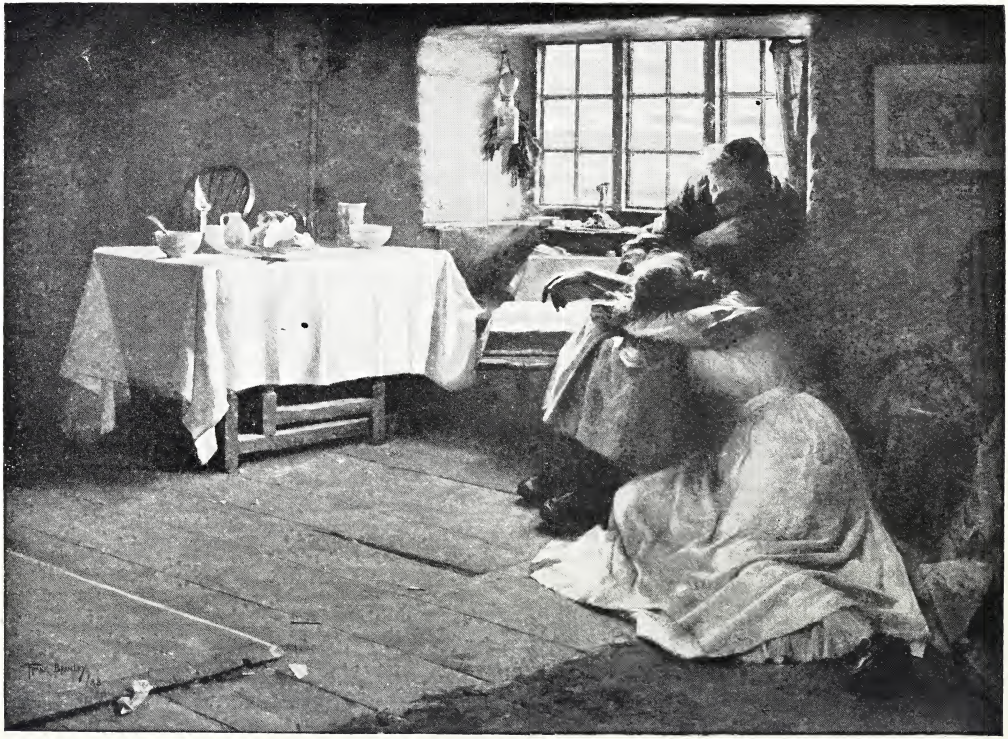
BROWN, Arnesby, A.R.A. **No. 1898.**—Morning (*Chantrey Purchase*).

BROWN, Ford Madox, 1821—1893. **No. 1394.**—Christ Washing St. Peter's Feet.
No. 2063.—Chaucer at the Court of Edward III.

BROWNE, Henriette, 1829—1901 (*French School*). **No. 1969.**—A Greek Captive.

BUNDY, Edgar. **No. 1960.**—The Morning of Sedgemoor (*Chantrey Purchase*).

No. 1539.—Weeding the Pavement. G. H. Boughton, R.A.



No. 1627.—A Hopeless Dawn. Frank Bramley, A.R.A.

No. 1771.—King Cophetua and the Beggar Maid. Sir E. Burne-Jones, Bart.

BURNE-JONES, Sir Edward Coley, Bart., 1833—1898. **No. 1771.**—King Cophetua and the Beggar Maid.

BUTLER, Lady (Elizabeth Southerden Thompson). **No. 1553.**—The Remnants of an Army (*Tate Gift*).

CALAME, Alexandre, 1810—1864. **No. 1786.**—The Lake of Thun.

CALDERON, Philip Hermogenes, R.A., 1833—1898. **No. 1573.**—Renunciation. *See* "The Saint's Tragedy," by Charles Kingsley (*Chantrey Purchase.*)

CALTHROP, Claude, 1845—1893. **No. 1921.**—Scottish Jacobites.

CARTER, Hugh, 1867—1903. **No. 1955.**—The Last Ray.

CARTER, Samuel John, 1835—1892. **No. 1559.**—Morning with the Wild Red Deer; or, The Royal Couch (*Tate Gift*).

CHAMBERS, George, 1803—1840. **No. 1766.** — Dutch East Indiamen Weighing their Anchors.

No. 1394.—Christ Washing Peter's Feet. **Ford Madox Brown.**

No. 1573.—Renunciation.

P. H. Calderon, R.A.

No. 1612.—The Girl at the Gate. G. Clausen, R.A.

CHANTREY, Sir Francis Legatt, R.A., 1781—1841. **No. 1591.**—Portrait of the Artist (*Chantrey Purchase*).

CHARLES, James, 1851—1906. **No. 2119.**—"Will it Rain?"

CLARK, Joseph. No. 1593.—Mother's Darling (*Chantrey Purchase*).
No. 1610.—Early Promise (*Chantrey Purchase*).

CLAUSEN, George, R.A. No. 1612.—The Girl at the Gate (*Chantrey Purchase*).

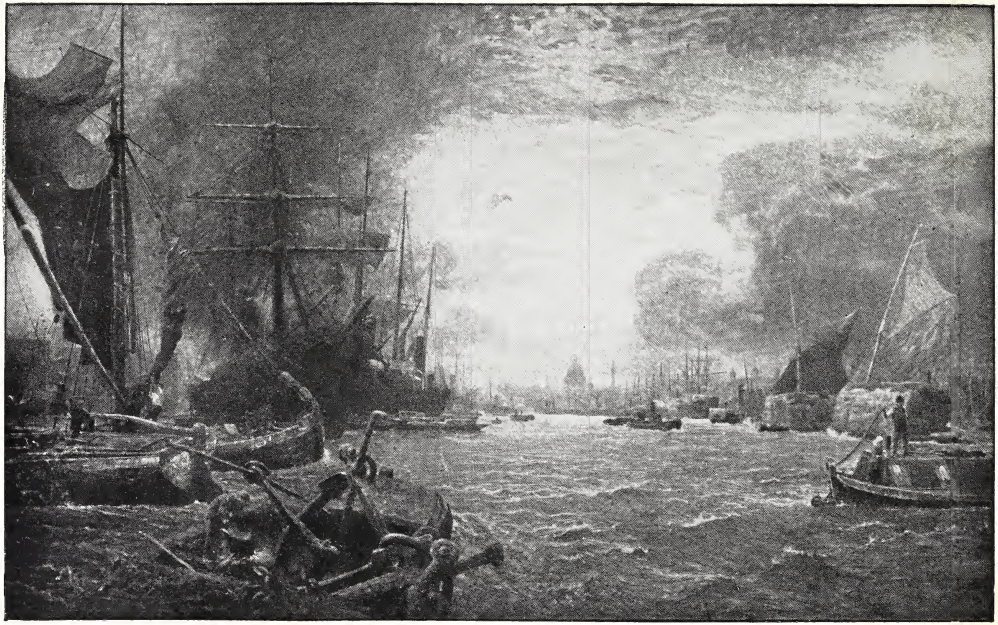
CLAYS, Pierre Jean, of Brussels. No. 815.—Dutch Boats lying in the Roads of Flushing, in the Mouth of the Scheldt.

COLE, George Vicat, R.A., 1833—1893. **No. 1599.**—The Pool of London (*Chantrey Purchase*).

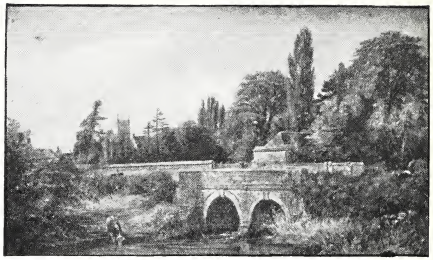
COLLIER, Hon. John. No. 1616.—The Last Voyage of Henry Hudson (*Chantrey Purchase*).

COLLINS, William, R.A., 1788—1847.
No. 352.—The Prawn Catchers.
No. 1910.—Cromer Sands.
No. 1912.—Sunday Morning.

CONSTABLE, John, R.A., 1776—1837.
No. 1235.—View of the House in which the Artist was Born.
No. 1236.—"The Salt Box," Hampstead Heath.
No. 1237.—View on Hampstead Heath.



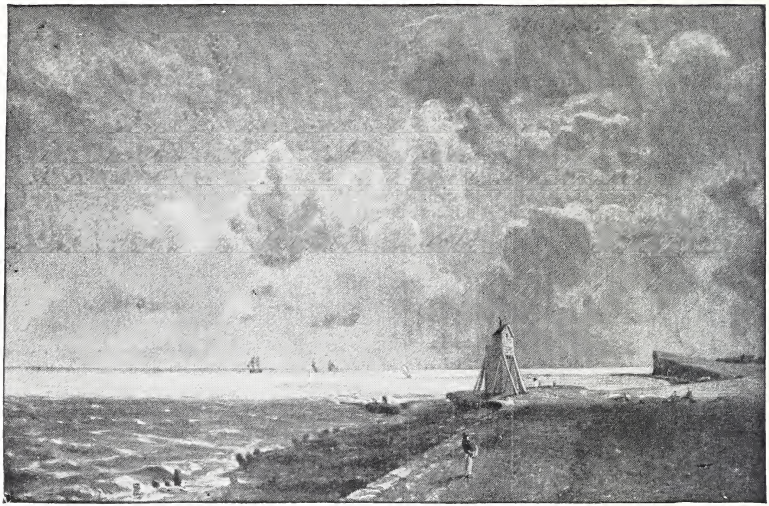
No. 1599.—The Pool of London. G. Vicat Cole, R.A.



No. 1244.—The Bridge at Gillingham. J. Constable, R.A.

CONSTABLE, John, R.A. (*contd.*).
No. 1244.—The Bridge at Gillingham.
No. 1245.—Church Porch, Bergholt, Suffolk.
No. 1276.—Harwich: Sea and Lighthouse.

COOKE, Edward W., R.A., 1811—1880.
No. 447.—Dutch Boats in a Calm.
No. 448.—The Boat House.
No. 1780.—Canal of the Giudecca, Venice.
No. 1802.—A Mill near Oxford.



No. 1276.—Harwich: Sea and Lighthouse. J. Constable, R.A.

No. 447.—Dutch Boats in a Calm. E. W. Cooke, R.A.

COOPER, Thomas Sidney, R.A., 1803—1902. **No. 1800.**—Landscape and Cattle.
No. 1976.—Cow and Sheep Reposing. See also under Lee, p. 62.

CORBET, Matthew Ridley, A.R.A., 1850—1903.
No. 1592.—Morning Glory (*Chantrey Purchase*).
No. 1899.—Val d'Arno (*Chantrey Purchase*).

COSTA, Giovanni. No. 1493.—Landscape, with a View of the Carrara Mountains.

COWPER, Frank Cadogan, A.R.A. No. 1961.—St. Agnes in Prison receiving from Heaven the "Shining White Garment" (*Chantrey Purchase*).

CRAIG, Frank. No. 2071.—The Heretic (*Chantrey Purchase*).

CRESWICK, Thomas, R.A., 1811—1869.
No. 429.—The Pathway to the Village Church.
No. 1785.—Landscape and River.

No. 1493.—Landscape, with a View of the Carrara Mountains. Giovanni Costa.

No. 1592.—Morning Glory.

M. Ridley Corbet, A.R.A.

No. 429.—The Pathway to the Village Church. Thomas Creswick, R.A.

No. 1504.—Near Hingham, Norfolk. John Crome.

CROME, John, 1769—1821. **No. 1504.**—Near Hingham, Norfolk (*Tate Gift*).
DANBY, Francis, A.R.A., 1793—1861. **No. 437.**—The Fisherman's Home, Sunrise.
DAVIS, Henry William Banks, R.A.
No. 1528.—Mother and Son (*Tate Gift*).

No. 437.—The Fisherman's Home, Sunrise. F. Danby, A.R.A.

No. 1528.—Mother and Son. H. W. B. Davis, R.A.

No. 1839.—The Two Crowns. Frank Dicksee, R.A.

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No. 1587.—Harmony. **Frank Dicksee, R.A.**

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No. 1679.—The Lament for Icarus. **Herbert J. Draper.**

DAVIS, Henry William Banks, R.A. (*contd.*).

No. 1608.—Returning to the Fold (*Chantrey Purchase*).
No. 1774.—Approaching Night (*Chantrey Purchase*).
No. 1782.—After Sunset.

No. 1608.—Returning to the Fold. H. W. B. Davis, R.A.

1407.—Pegwell Bay. W. Dyce, R.A.

No. 600.—The Blind Beggar. J. L. Dyckmans.

No. 397.—Christ Lamenting over Jerusalem. Sir C. L. Eastlake, P.R.A.

DELAROCHE, Paul (*French School*), 1797—1856. **No. 1909.**—The Execution of Lady Jane Grey.

DICKSEE, Frank, R.A.

No. 1587.—Harmony (*Chantrey Purchase*).

No. 1839.—The Two Crowns (*Chantrey Purchase*).

DOUGLAS, Edwin. No. 1558.—Mother and Daughter (*Tate Gift*).

DRAPER, Herbert James. No. 1679.—The Lament for Icarus (*Chantrey Purchase*).

DYCE, William, R.A., 1806—1864.

No. 1407.—Pegwell Bay, 1858.

No. 1426.—St. John Leading the Blessed Virgin Mary from the Tomb.

DYCKMANS, John Laurens (*Flemish School*), 1811—1888. **No. 600.**—The Blind [Beggar.

EASTLAKE, Sir Charles L., P.R.A., 1793—1865.

No. 397.—Christ Lamenting over Jerusalem.

No. 398.—Haidee, a Greek Girl.

No. 399.—Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.

No. 898.—Lord Byron's Dream.

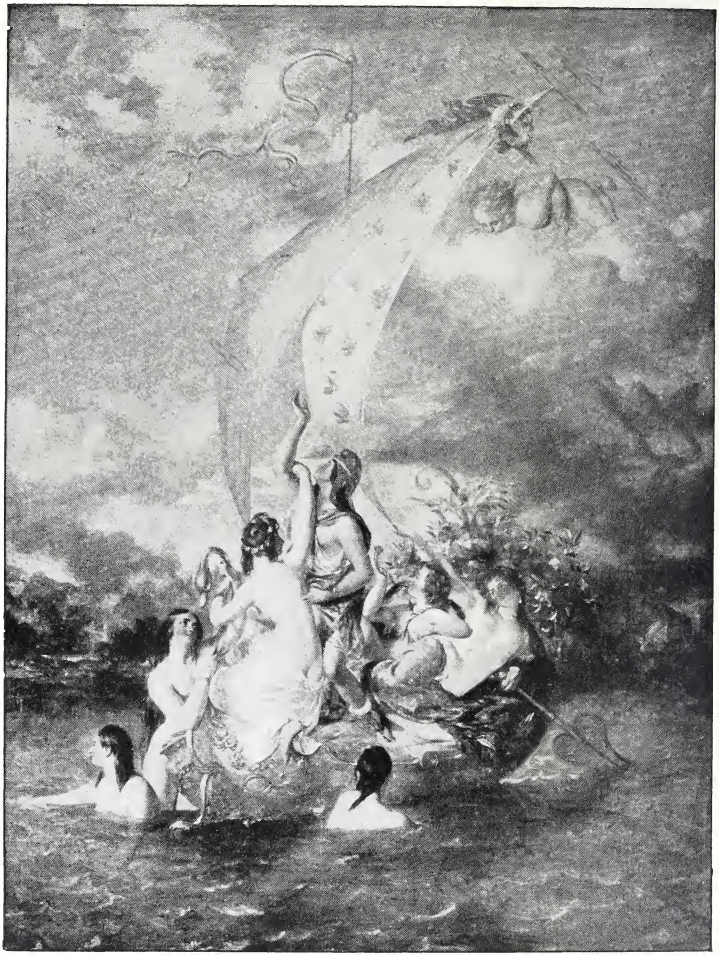
No. 1395.—Portrait of Mrs. Charles H. Bellenden Ker.

No. 1398.—Ippolita Torelli.

No. 444.—Scene from "Le Diable Boiteux." **A. L. Egg, R.A.**

No. 1385.—Beatrix Knighting Esmond. A. L. Egg, R.A.

No. 359.—The Lute Player. W. Etty, R.A.



No. 356.—"Youth on the Prow and Pleasure at the Helm." W. Etty, R.A.

No. 1525.—The Silken Gown. T. Faed, R.A.

EDWARDS, Edwin, 1823—1879. No. 1690.—The Thames, from a Wharf near Waterloo Bridge.

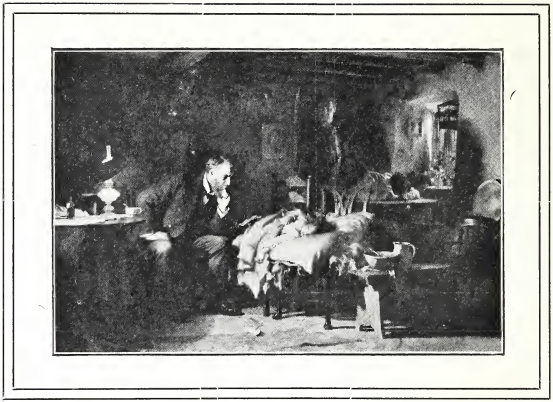
EGG, Augustus L., R.A., 1816—1863.

No. 444.—Scene from "Le Diable Boiteux."

No. 1385.—Beatrix Knighting Esmond.

No. 1648.—In a Fog. David Farquharson, A.R.A.

No. 1626.—The Joyless Winter Day. Joseph Farquharson, A.R.A.



No. 1522.—The Doctor. **Sir Luke Fildes, R.A.**

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ETTY, William, R.A., 1787—1849.

No. 356.—"Youth on the Prow and Pleasure at the Helm."

No. 359.—The Lute Player.

No. 2072.—Birnam Wood. **David Farquharson, A.R.A**

ETTY, William, R.A. (*contd.*).

No. 614.—The Bather, "at the doubtful breeze alarmed."

No. 1795.—Pandora Crowned by the Seasons.

FAED, Thomas, R.A., 1826—1900.

No. 1525.—The Silken Gown (*Tate Gift*).

No. 1526.—Faults on Both Sides (*Tate Gift*).

No. 1527.—The Highland Mother (*Tate Gift*).

FANTIN-LATOUR, Henri, 1836—1904 (*French School*). **No. 1686.**—A Study of Flowers.

FARQUHARSON, David, A.R.A., 1839—1907. **No. 1648.**—In a Fog (*Chantrey Purchase*).

No. 2072.—Birnam Wood (*Chantrey Purchase*).

No. 1678.—In Realms of Fancy. **S. Melton Fisher.**

No. 1544.—The Health of the Bride. **Stanhope A. Forbes, A.R.A.**

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FARQUHARSON, Joseph, A.R.A. **No. 1626.**—The Joyless Winter Day (*Chantrey Purchase*).

FILDES, Sir Luke, R.A. **No. 1522.**—The Doctor (*Tate Gift*).

FISHER, S. Melton. **No. 1678.**—In Realms of Fancy (*Chantrey Purchase*).

FORBES, Stanhope Alexander, A.R.A. **No. 1544.**—The Health of the Bride (*Tate Gift*).

FRASER, Alexander, 1786—1865. **No. 1789.**—Figures Outside an Inn.

FRITH, William Powell, R.A. **No. 615.**—The Derby Day.

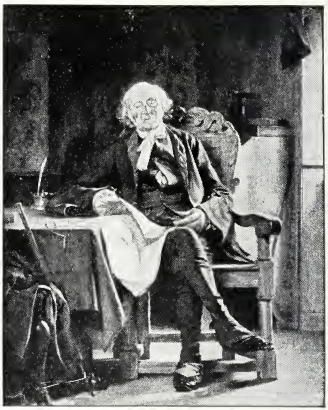
No. 1781.—Uncle Toby and the Widow Wadman.

FURSE, Charles Wellington, A.R.A., 1868—1904. **No. 1963.**—The Return from the Ride (*Chantrey Purchase*). **No. 2059.**—Diana of the Uplands.

No. 615.—The Derby Day. **W. P. Frith, R.A.**

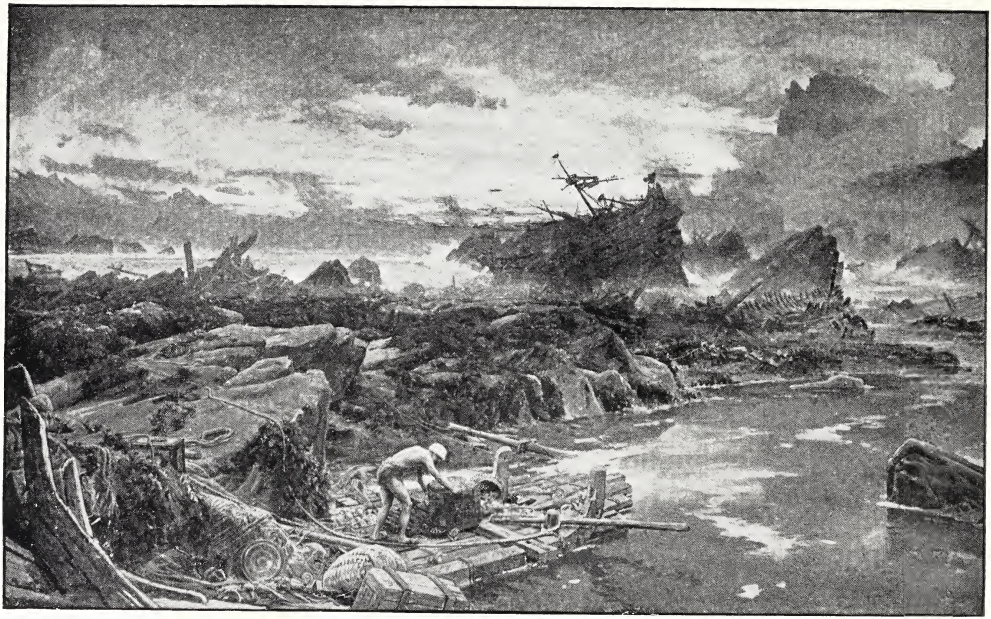
(*A Portion of the Picture.*)

No. 378.—The Newspaper. T. S. Good.



No. 917.—No News. T. S. Good.

No. 1963.—The Return from the Ride. C. W. Furse, A.R.A.



No. 1550.—Shipwreck : Sinbad the Sailor Storing his Raft. Albert Goodwin.

No. 1590.—Alleluia. T. C. Gotch.

No. 1588.—Cromwell at Dunbar. A. C. Gow, R.A.

GOOD, Thomas S., 1789—1872.

No. 378.—The Newspaper.

No. 917.—No News.

No. 918.—Fisherman with a Gun.

No. 919.—Study of a Boy.

GOODALL, Frederick, R.A., 1822—1904.

No. 450.—A Village Holiday of the Olden Time.

No. 451.—The Tired Soldier, resting at a Roadside Well.

No. 1562.—The Ploughman and the Shepherdess: Time of Evening Prayer.

GOODWIN, Albert.

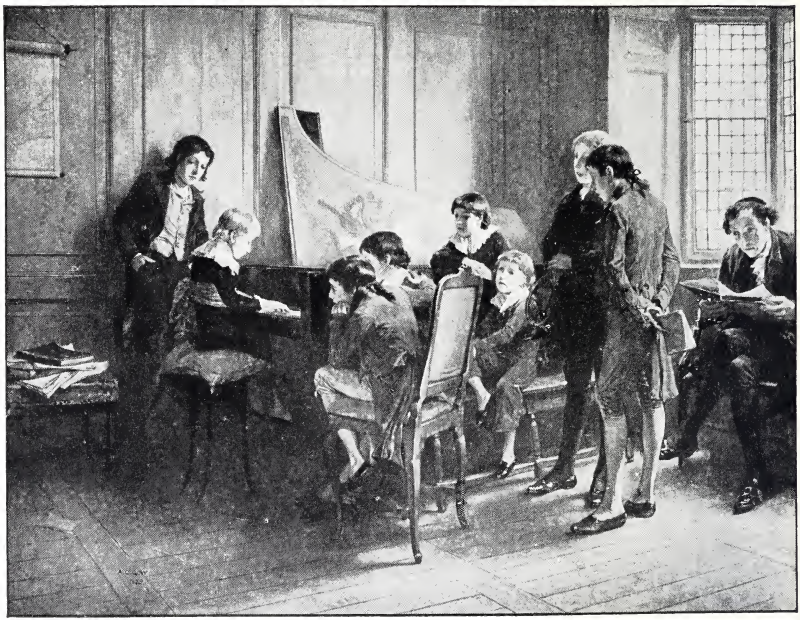
No. 1550.—Shipwreck: Sinbad the Sailor Storing his Raft (*Tate Gift*).

No. 1900.—Ali Baba and the Forty Thieves (*Chantrey Purchase*).

GOTCH, Thomas Cooper. No. 1590.—"Alleluia" (*Chantrey Purchase*).

GOW, Andrew Carrick, R.A.

No. 1529.—A Musical Story by Chopin (*Tate Gift*).

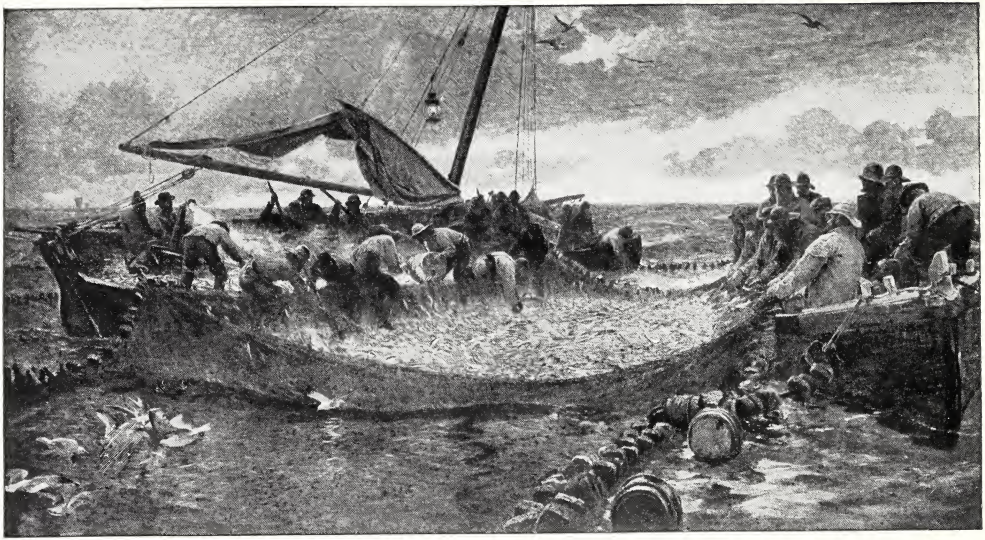


No. 1529.—A Musical Story by Chopin. A. C. Gow, R.A.

No. 1524.—A Rainy Day.

Peter Graham, R.A.

No. 1576.—The Annunciation. Arthur Hacker, A.R.A.



No. 1650.—Pilchards.

C. Napier Hemy, A.R.A.

No. 1602.—The Charterhouse Chapel. Sir H. von Herkomer, C.V.O., R.A.

GOW, Andrew Carrick, R.A. (*contd.*).

No. 1530.—A Lost Cause: Flight of King James II. after the Battle of the Boyne (*Tate Gift*).

No. 1588.—Cromwell at Dunbar (*Chantrey Purchase*).

GRAHAM, Peter, R.A. No. 1524.—A Rainy Day (*Tate Gift*).

HACKER, Arthur, A.R.A. No. 1576.—The Annunciation (*Chantrey Purchase*).

HALSWELLE, Keeley, 1832—1891. **No. 1548.**—Pangbourne (*Tate Gift*).

HART, Solomon A., R.A., 1806—1881. **No. 424.**—Interior of a Jewish Synagogue at the Time of the Reading of the Law.

HAYES, Edwin, 1819—1904. **No. 1603.**—Sunset at Sea: from Harlyn Bay, Cornwall (*Chantrey Purchase*).

HAYNES-WILLIAMS, John. No. 1554.—Ars Longa, Vita Brevis (*Tate Gift*).

HEMY, C. Napier, A.R.A.

No. 1650.—Pilchards (*Chantrey Purchase*).
No. 1946.—London River (*Chantrey Purchase*).

HERKOMER, Sir Hubert von, C.V.O., R.A.

No. 1575.—Found (*Chantrey Purchase*).
No. 1602.—The Charterhouse Chapel (*Chantrey Purchase*).

HERRING, John Frederick, 1795—1865. **No. 452.**—The Frugal Meal.

HILTON, William, R.A., 1786—1839.

No. 1499.—Nature Blowing Bubbles for her Children.

No. 452.—The Frugal Meal. **J. F. Herring.**

No. 1512.—Home with the Tide. J. C. Hook, R.A.

No. 1514.—The Seaweed Raker. J. C. Hook, R.A.

No. 1598.—The Stream. **J. C. Hook, R.A.**

HILTON, William, R.A. (*contd.*).

No. 1629.—Christ Crowned with Thorns (*Chantrey Purchase*).

No. 1791.—Diana at the Bath.

HOLLAND, James, 1800—1870.

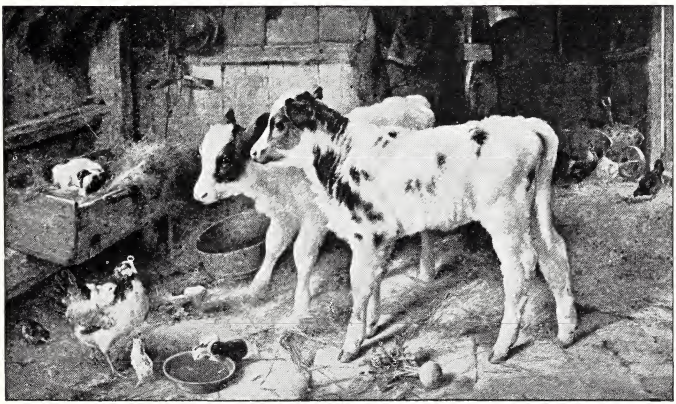
No. 1253.—View of Hyde Park Corner, Looking East.

No. 1809.—The Grand Canal, Venice.

No. 1505.—Portrait of a Lady. **J. Hoppner, R.A.**

No. 446.—The Pride of the Village. J. C. Horsley, R.A.

HOLL, Frank, R.A., 1845—1888. **No. 1535.**—Hush! (*Tate Gift*).
No. 1536.—Hushed! (*Tate Gift*).



No. 1581.—The Dog in the Manger. Walter Hunt.

No. 1579.—Their Only Harvest. Colin Hunter, A.R.A.

No. 1649.—Colt Hunting in the New Forest. Lucy E. Kemp-Welch.

HOOK, James Clark, R.A., 1819—1907.

No. 1512.—Home with the Tide (*Tate Gift*).

No. 1513.—Young Dreams (*Tate Gift*).

No. 1514.—The Seaweed Raker (*Tate Gift*).

No. 1598.—The Stream (*Chantrey Purchase*).

HOPPNER, John, R.A., 1759—1810. **No. 1505.**—Portrait of a Lady (*Tate Gift*).

HORSLEY, John Callcott, R.A., 1817—1903. **No. 446.**—The Pride of the Village.

HUNT, Walter. No. 1581.—The Dog in the Manger (*Chantrey Purchase*).

HUNT, W. Holman, O.M. No. 2120.—The Ship.

HUNTER, Colin, A.R.A., 1841–1904. **No. 1579.**—Their Only Harvest (*Chantrey Purchase*).

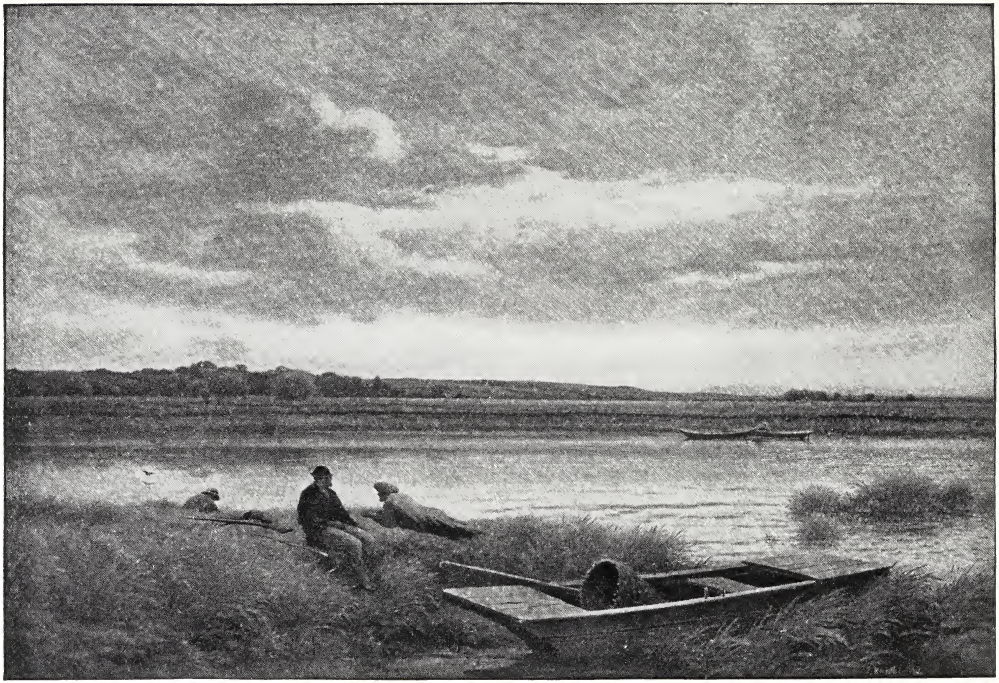
HUNTER, J. Young. No. 1698.—My Lady's Garden (*Chantrey Purchase*).

HURLSTONE, Frederick Yates, 1800—1869. **No. 1967.**—An Incident from "Gil Blas."

INCHBOLD, John William, 1830—1888. **No. 1477.**—The Moorland. (Dewar Stone, Dartmoor.)

JOHNSON, Charles Edward. No. 1606. — The Swineherd: Gurth, Son of Beowulph (*Chantrey Purchase*).

No. 1673.—Milking Time. **Yeend King.**



No. 1622.—A Tidal River. Joseph Knight.

No. 1655.—The Kyles of Bute. C. P. Knight.

KEMP-WELCH, Lucy Elizabeth. No. 1649.—Colt Hunting in the New Forest (*Chantrey Purchase*).

No. 1428.—A View at Southampton. R. H. Lancaster.

KENNINGTON, Thomas Benjamin. No. 1560 —Orphans (*Tate Gift*).

KERR, Charles, 1858—1907. **No. 2215.**—Portrait of the Artist.

KING, Yeend. No. 1673.—Milking Time (*Chantrey Purchase*).

KNIGHT, Charles Parsons, 1829—1897. **No. 1655.** —The Kyles of Bute.

KNIGHT, J. Buxton. No. 2262. —"Old December's Bareness Everywhere" (*Chantrey Purchase*).

No. 443.—Fruit-piece. G. Lance.

KNIGHT, Joseph. No. 1622.—A Tidal River (*Chantrey Purchase*).

KNIGHT John Prescott, R.A., 1803—1881. **No. 1498.**—Sacking a Church in the Time of John Knox.

LANCASTER, R. Hume, died 1850. **No. 1428.**—A View at Southampton.

LANCE, George, 1802—1864.

No. 441.—A Basket of Fruit, Pineapple and Bird's Nest.

No. 442.—Red Cap. **No. 443.**—Fruit-piece. **No. 1184.**—Fruit-piece.

LANDSEER, Sir Edwin Henry, R.A., 1802—1873.

No. 410. — Low Life—High Life.

No. 411. — Highland Music.

No. 412. The Hunted Stag.

No. 413.—Peace.

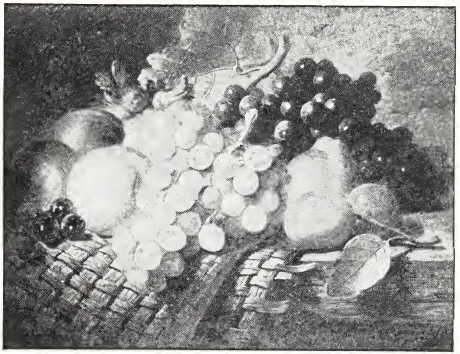
No. 414.—War.

No. 607.—Highland Dogs.

No. 608.—Alexander and Diogenes.

No. 609.—"The Maid and the Magpie."

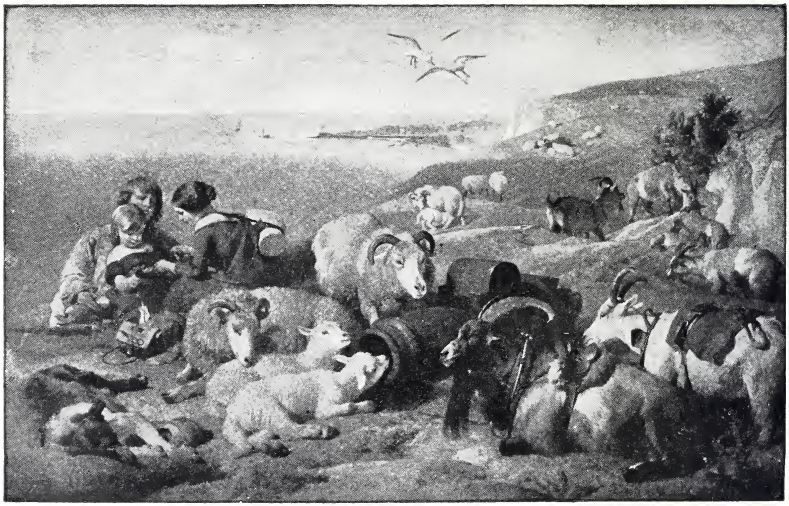
No. 1226. — A Distinguished Member of the Humane Society.



No. 1184.—Fruit-piece. G. Lance.

No. 410.—Low Life—High Life.

Sir E. Landseer, R.A.



No. 413.—Peace.

Sir E. Landseer, R.A.

No. 1226.—A Distinguished Member of the Humane Society. Sir E. Landseer, R.A.

No. 414.—War. Sir E. Landseer, R.A.

LANDSEER, Sir Edwin Henry, R.A. (*contd.*).
No. 1532.—A Scene at Abbotsford (*Tate Gift*).
No. 1533.—Uncle Tom and his Wife for Sale (*Tate Gift*).
No. 1787.—A Donkey and Foal. See also under Lee, p. 62.

SIR EDWIN HENRY LANDSEER, R.A., and SIR JOHN EVERETT MILLAIS, P.R.A.
No. 1503.—Equestrian Portrait.

LANE, Theodore, 1800—1828. **No. 440.** The Gouty Angler.

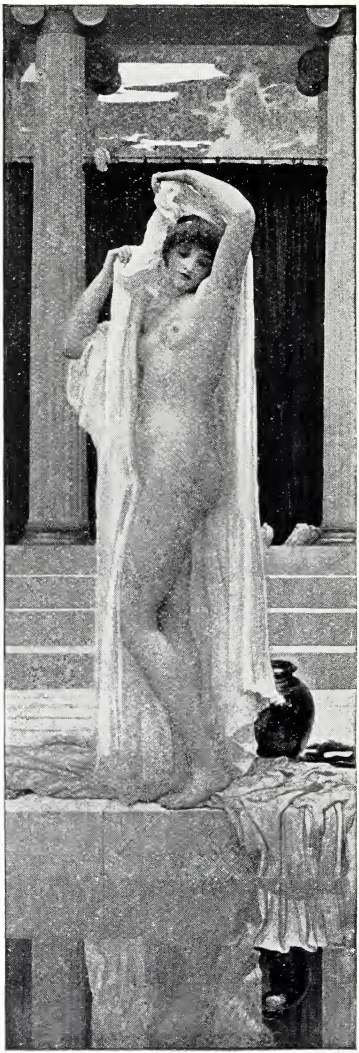
LA THANGUE, Henry Herbert, A.R.A. **No. 1605.**—The Man with the Scythe. (*Chantrey Purchase*).

LAWSON, Cecil G., 1851—1882. **No. 1142.**—The August Moon.

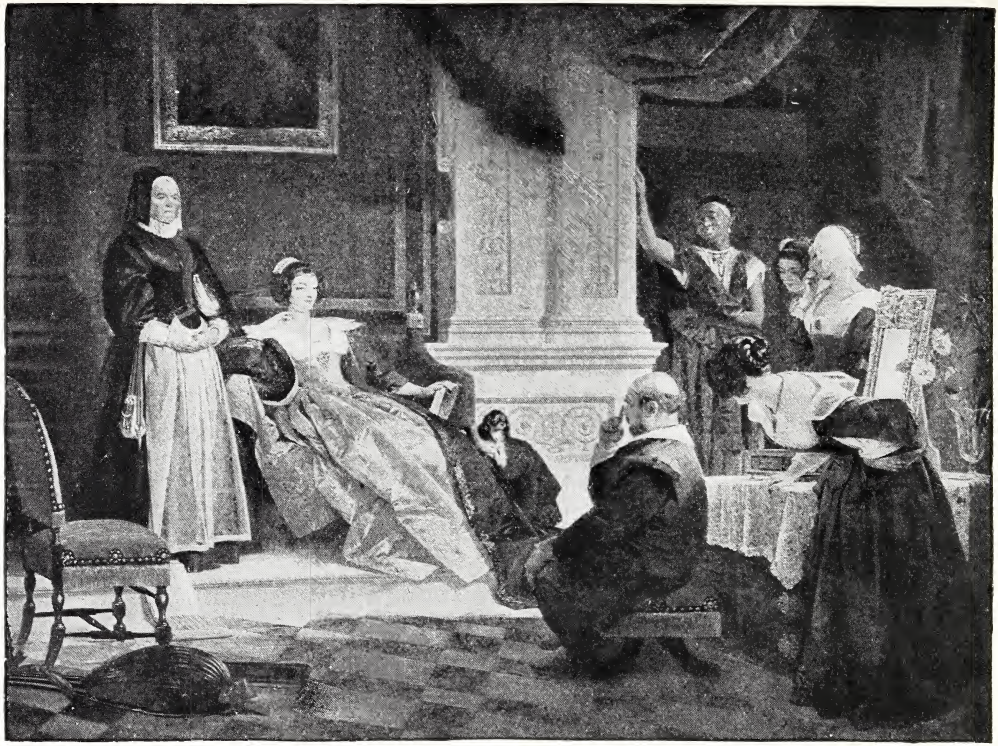
LEADER, Benjamin Williams, R.A. **No. 1540.**—The Valley of the Llugwy (*Tate Gift*).

No. 1605.—The Man with the Scythe. **H. H. La Thangue, A.R.A.**

No. 1142.—The August Moon. Cecil G. Lawson.



No. 1574.—The Bath of Psyche. Lord Leighton, P.R.A.



No. 402.—Sancho Panza in the Apartment of the Duchess. C. R. Leslie, R.A.

LEE, Frederick R., R.A., 1799—1879, **and T. S. Cooper, R.A. No. 620.**—A River Scene.

LEE, Frederick R., R.A., and **LANDSEER, Sir Edwin, R.A. No. 1788.**—A Landscape with Figures.

LEGROS, Alphonse. No. 1501.—Femmes en Prière.

No. 2117.—Portrait Study of Mr. John Gray.

LEIGHTON, Lord, P.R.A., 1830—1896.

No. 1511.—"And the sea gave up the dead which were in it." Rev. xx. 13 (*Tate Gift*).

No. 1574.—The Bath of Psyche (*Chantrey Purchase*).

No. 1806.—Romeo and Juliet: Act IV., Scene 5.

LESLIE, Charles R., R.A., 1794—1859.

No. 402.—Sancho Panza in the Apartment of the Duchess.

No. 403.—Uncle Toby and Widow Wadman. C. R. Leslie, R.A.

LESLIE, Charles R., R.A. (*contd.*).

No. 403.—Uncle Toby and Widow Wadman in the Sentry Box.

No. 1182.—A Scene from Milton's "Comus."

No. 1790.—Lady Jane Grey Refusing the Crown.

No. 1792.—The Duke and the Duchess Reading Don Quixote.

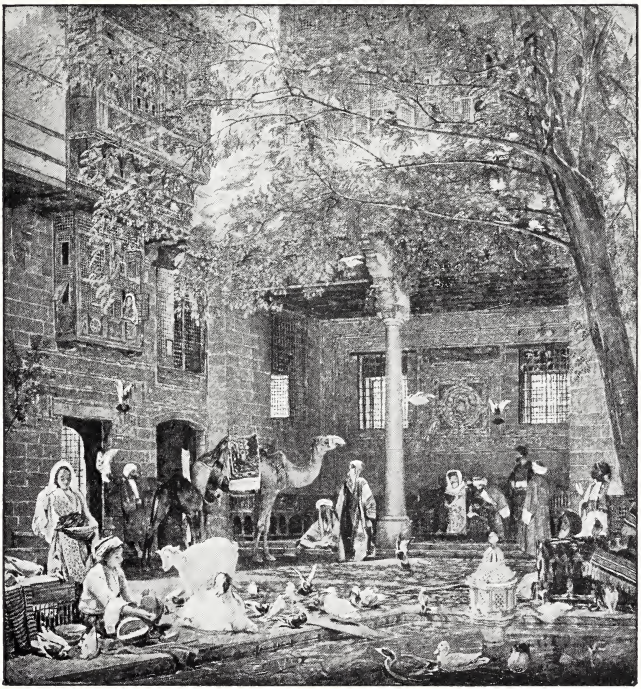
No. 1793.—Christ Rebuking His Disciples by Calling the Little Child.

No. 1794.—Falstaff Personating the King.
A Study for the Head of Prince Hal.
A Study for the Head of Falstaff.

No. 1796.—Sancho Panza and the Duchess.

No. 1798.—Anne Page and Slender.

No. 1799.—Charles II. and Lady Margaret Bellenden.



No. 1688.—The Courtyard of the Coptic Patriarch's House in Cairo. J. F. Lewis R.A.

No. 438.—Wood Cutters. John Linnell.

No. 1546.—Noonday Rest. John Linnell.

No. 1621.—St. Martin's in the Fields. W. Logsdail.

LESLIE, Charles R., R.A. (*contd.*)

No. 1801.—Viola and Olivia.
No. 1803.—A Portrait of John Everett Millais, A.R.A.
No. 1804.—The Rape of the Lock.
No. 1805.—Twelfth Night, Act i., Scene 3.

LESLIE, George D., R.A. No. 1940. Kept in School.

No. 2070.—The Deserted Mill (*Chantrey Purchase*).

LEWIS, John Frederick, R.A., 1805—1876.

No. 1405.—Edfou: Upper Egypt.
No. 1688.—The Courtyard of the Coptic Patriarch's House in Cairo.

LINNELL, John, 1792—1882.

No. 438.—Wood Cutters.
No. 439.—The Windmill.
No. 1112.—Portrait of Mrs. Ann Hawkins.
No. 1546.—Noonday Rest (*Tate Gift*).
No. 1547.—Contemplation (*Tate Gift*).
No. 2060.—The Last Load.

No. 1502.—The Crofter's Team. Hamilton Macallum.

No. 1620.—After Culloden: Rebel Hunting. J. Seymour Lucas, R.A.

(By permission of Messrs. Frost and Reed, of Bristol.)

No. 1597.—The Cast Shoe. R. W. Macbeth, R.A.

No. 1500.—The Last Day in the Old Home. R. B. Martineau.

No. 428.—Malvolio and the Countess. D. Maclise, R.A.

LINTON, William, 1791—1876. **No. 1029.**—The Temples of Pæstum, in Magna Græcia.

LOGSDAIL, William. No. 1621.—St Martin's in the Fields (*Chantrey Purchase*).

LUCAS, John Seymour, R.A. No. 1620.—After Culloden: Rebel Hunting (*Chantrey Purchase*).

MACBETH, Robert Walker, R.A. No. 1597.—The Cast Shoe (*Chantrey Purchase*).

MACALLUM, Hamilton, 1841—1896.

No. 1502.—The Crofter's Team.

MacCALLUM, Andrew. 1821—1902.

No. 1677.—Silvery Moments, Burnham Beeches.

No. 1724.—The Monarch of the Glen.

McLACHLAN, Thomas Hope, 1845—1897. **No. 1656.**—Evening Quiet.

MACLISE, Daniel, R.A., 1806—1870.

No. 422.—The Play Scene in "Hamlet."

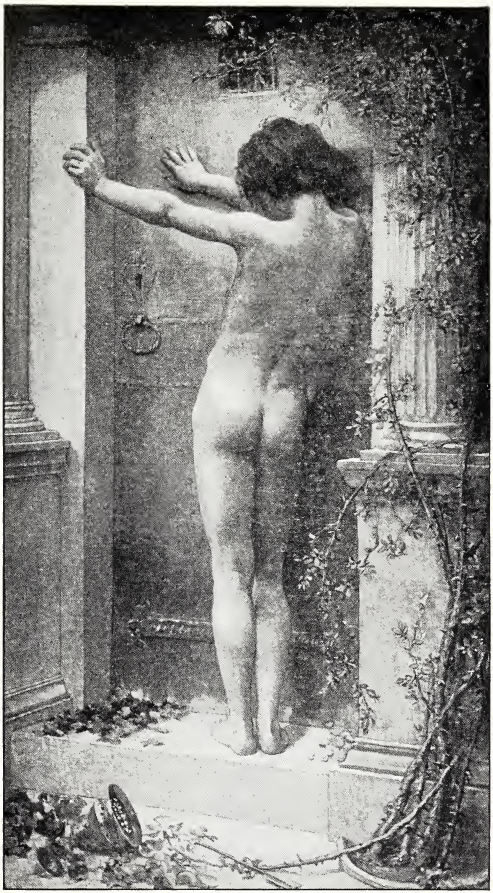
No. 423.—Malvolio and the Countess.

MacWHIRTER, John, R.A. No. 1571.—June in the Austrian Tyrol (*Chantrey Purchase*).

MARTINEAU, Robert Braithwaite, 1826—1869. **No. 1500.**—The Last Day in the Old Home.

No. 1388.—The Cast Shoe. **G. H. Mason, A.R.A.**

No. 1571.—June in the Austrian Tyrol. J. MacWhirter, R.A.



No. 1578.—Love Locked Out. **Anna Lea Merritt.**

MASON, George Heming, A.R.A., 1818—1872.

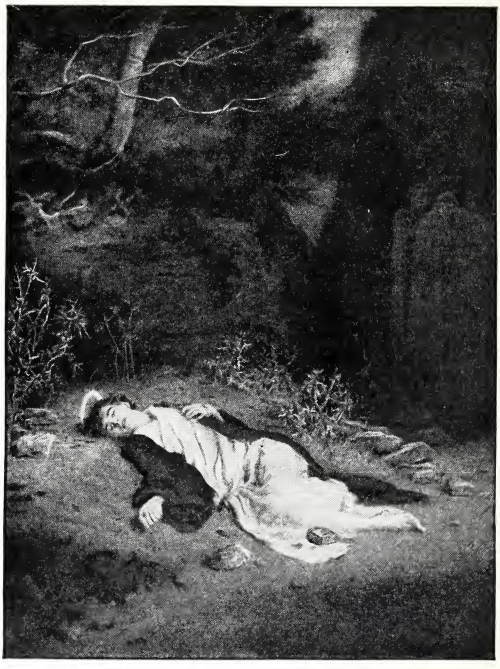
No. 1388.—The Cast Shoe.

No. 1568.—Wind on the Wold (*Tate Gift*).

No. 1506.—Ophelia.

Sir J. E. Millais, P.R.A.

No. 1507.—The Vale of Rest. Sir J. E. Millais, P.R.A.



No. 1563.—St. Stephen. Sir J. E. Millais, P.R.A.

MERRITT, Anna Lea. **No. 1578.**—Love Locked Out (*Chantrey Purchase*).

MILLAIS, Sir John Everett, Bart., P.R.A., 1829—1896.

No. 1494.—The Yeoman of the Guard.
No. 1506.—Ophelia (*Tate Gift*).
No. 1507.—The Vale of Rest (*Tate Gift*).
No. 1508.—The Knight Errant (*Tate Gift*).
No. 1509.—The North-West Passage (*Tate Gift*).
No. 1510.—Mercy—Saint Bartholomew's Day, 1572 (*Tate Gift*).
No. 1563.—St. Stephen (*Tate Gift*).
No. 1564.—A Disciple (*Tate Gift*).
No. 1584.—Speak ! Speak ! (*Chantrey Purchase*).
No. 1657.—The Order of Release, 1746 (*Tate Gift*).
No. 1691.—The Boyhood of Raleigh (*Presented by Lady Tate*).

No. 1657.—The Order of Release. Sir J. E. Millais, P.R.A.

No. 1604.—Catspaws off the Land. Henry Moore, R.A.

No. 1611.—Between Two Fires. F. D. Millet.

No. 1549.—Blossoms. Albert Moore.

MILLAIS, Sir John Everett, Bart., P.R.A. (*contd.*)

No. 1807.—A Maid offering a Basket of Fruit to a Cavalier.

No. 1808.—Charles I. and his Son in the Studio of Van Dyck.

MILLET, Francis Davis. No. 1611.—Between Two Fires (*Chantrey Purchase*).

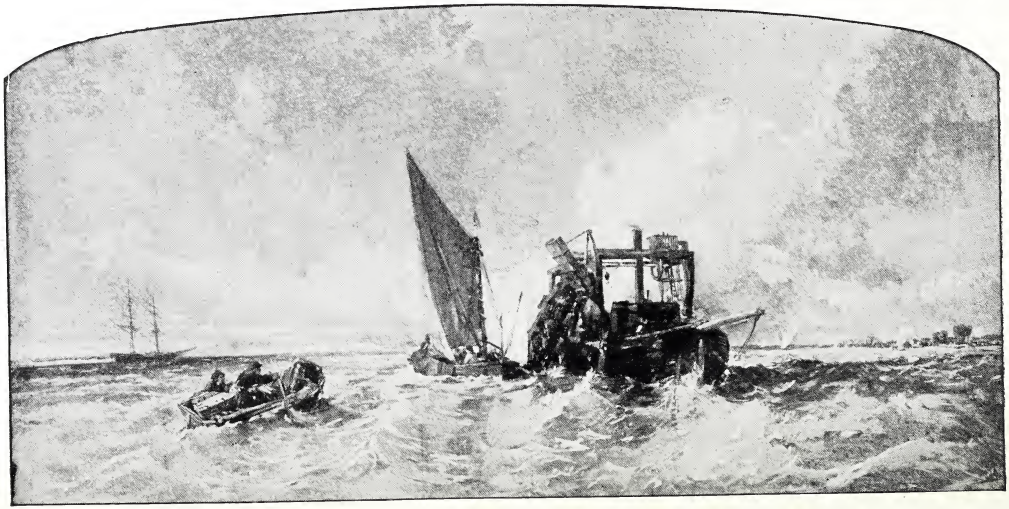
MOORE, Albert, 1841—1893. **No. 1549.**—Blossoms (*Tate Gift*).

MOORE, Henry, R.A., 1831—1895. **No. 1604.**—Catspaws off the Land (*Chantrey Purchase*).

MÜLLER, William J., 1812—1845.

No. 379.—Eastern Landscape.

No. 1040.—Landscape, a River Scene.

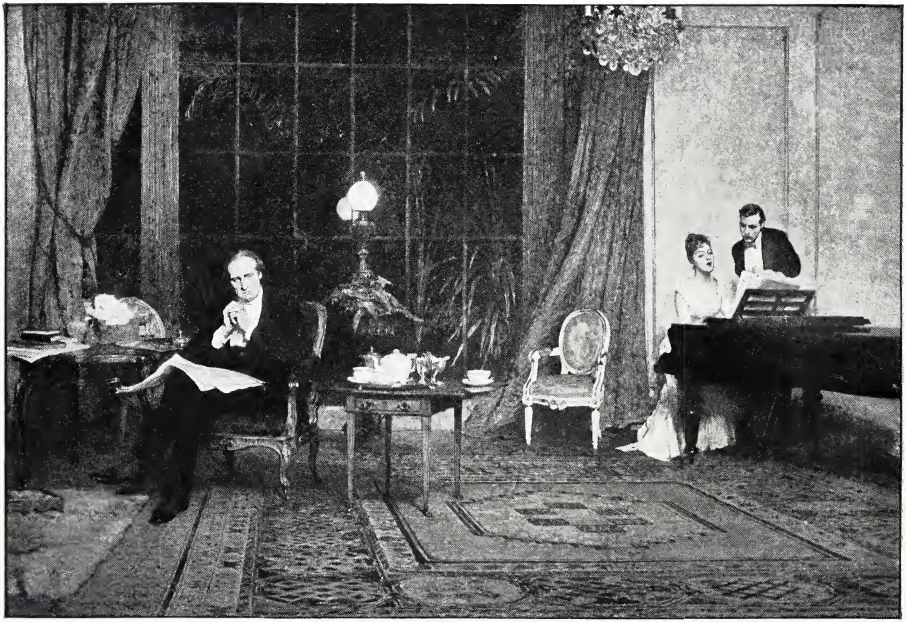


No. 1474.—Dredging on the Medway.

W. J. Müller.

No. 393.—The Last In. W. Mulready, R.A.

No. 1614.—My Love has Gone a Sailing. D. Murray, R.A.



No. 1521.—Her Mother's Voice. **Sir W. Q. Orchardson, R.A.**

(By permission of the Berlin Photographic Co., London, W.)

No. 1601.—Napoleon on Board the "Bellerophon." Sir W. Q. Orchardson, R.A.

MÜLLER, William J. (*contd.*)

No. 1463.—A Street in Cairo.

No. 1474.—Dredging on the Medway.

No. 1565.—Carnarvon Castle (*Tate Gift*).

MULREADY, William, R.A., 1786—1863.

No. 393.—The Last In.

No. 394.—Fair Time.

No. 1038.—A Snow Scene.

No. 1181.—A Sea-shore Scene.

No. 1743.—Academy Study.

No. 1744.—Academy Study.

No. 1745.—Academy Study.

No. 1797.—An Interior, with a Woman and her Child.

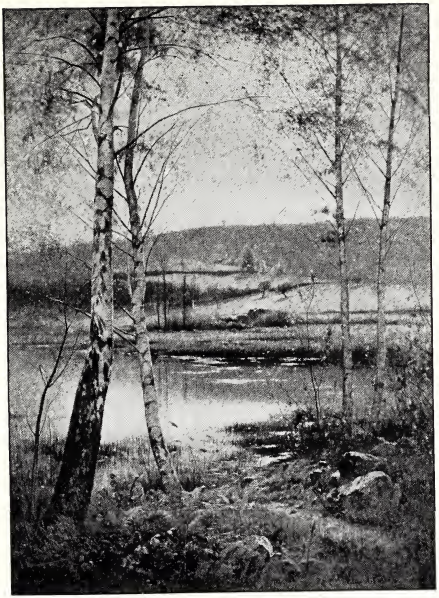
MURRAY, David, R.A. **No. 1614.**—My Love has Gone a Sailing (*Chantrey Purchase*). **No. 1926.**—In the Country of Constable (*Chantrey Purchase*).

NEWTON, Gilbert Stuart, R.A., 1794—1835.

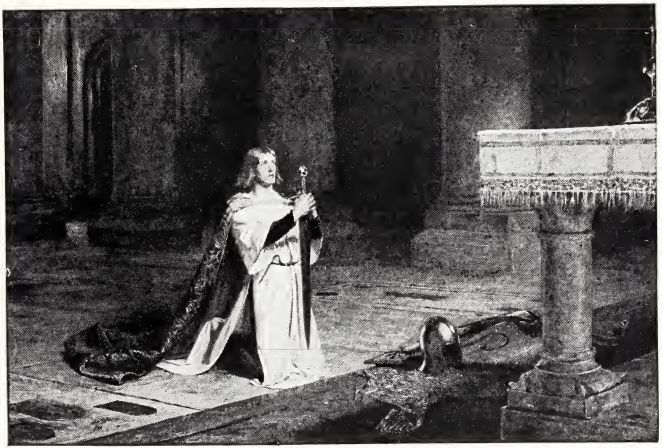
No. 353.—Yorick and the Grisette.

No. 354.—The Window.

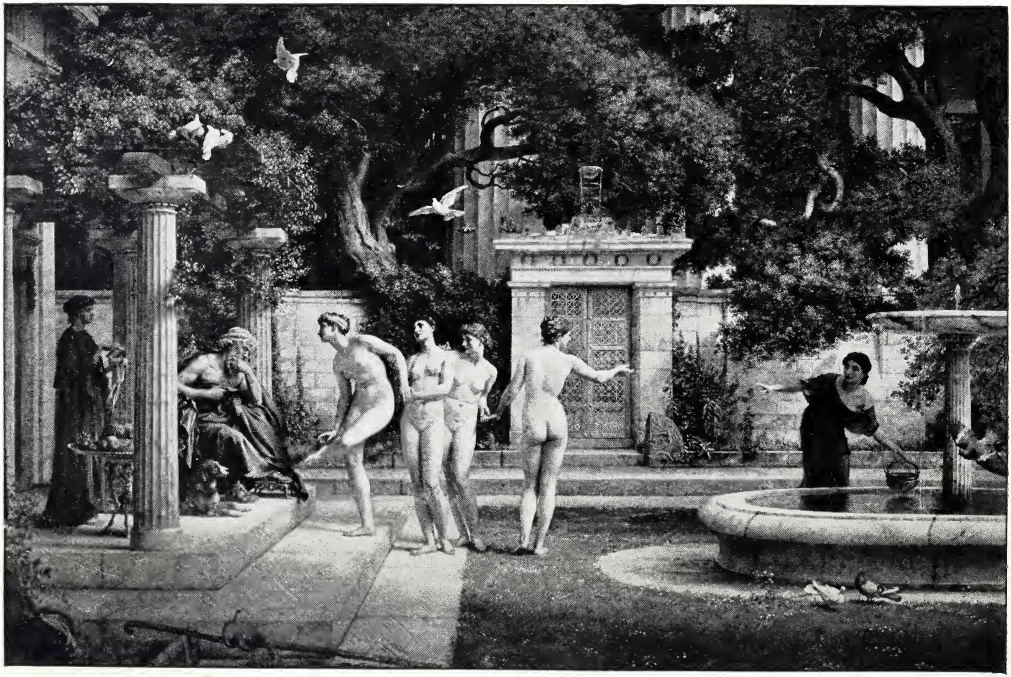
No. 1589.—"When Nature Painted all Things Gay." Alfred Parsons, A.R.A.



No. 1628.—The Waning of the Year. E. Parton.



No. 1582.—The Vigil. John Pettie, R.A.



No. 1586.—A Visit to Æsculapius. **Sir E. J. Poynter, Bart., P.R.A.**

(By permission of the Berlin Photographic Co., London, W.)

NICOL, Erskine, A.R.A., 1825—1904.

No. 1537.—A Holy Well (*Tate Gift*).

No. 1538.—The Emigrants (*Tate Gift*).

NORTH, John William, A.R.A. No. 1607.—The Winter Sun (*Chantrey Purchase*).

ORCHARDSON, Sir William Quiller, R.A.

No. 1519.—Her First Dance (*Tate Gift*).

No. 1520.—The First Cloud (*Tate Gift*).

No. 1521.—Her Mother's Voice (*Tate Gift*).

No. 1601.—Napoleon on Board the *Bellerophon* (*Chantrey Purchase*).

PARSONS, Alfred, A.R.A. No. 1589.—"When Nature Painted all Things Gay" (*Chantrey Purchase*).

PARTON, Ernest. No. 1628.—The Waning of the Year (*Chantrey Purchase*).

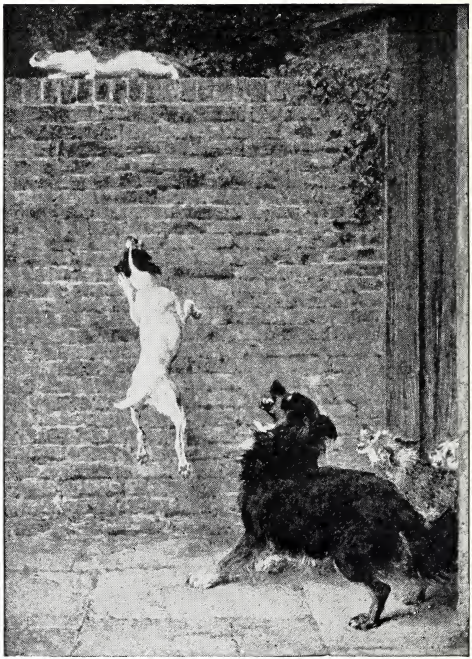
PEACOCK, Ralph.

No. 1672.—Ethel (*Chantrey Purchase*).

No. 1772.—The Sisters.

PETTIE, John, R.A., 1839—1893. **No. 1582.**—The Vigil (*Chantrey Purchase*).

No. 1570.—Ayesha. **V. C. Prinsep, R.A.**

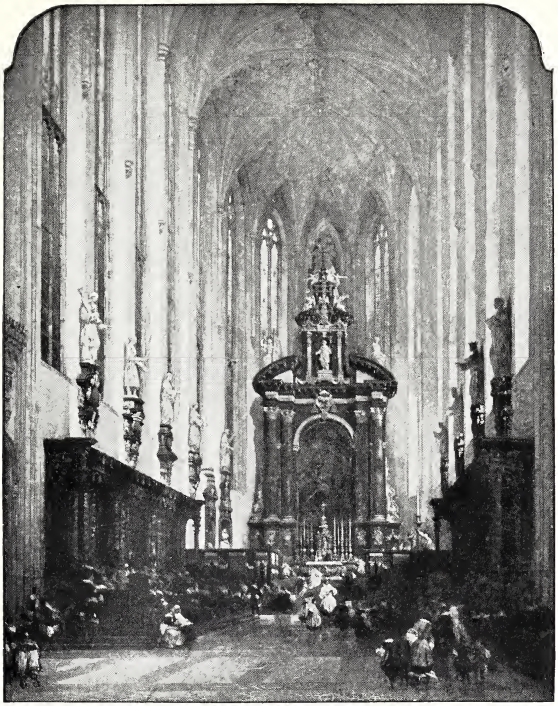


No. 1518.—A Blockade Runner. Briton Riviere, R.A.

PHILLIP, John, R.A., 1817—1867. **No. 1534.**—The Promenade (*Tate Gift*).
No. 1907.—Gossips at a Well. **No. 1908.**—The Prison Window.
PICKERSGILL, Henry W., R.A., 1782—1875. **No. 416.**—Portrait of Robert Vernon.
POOLE, Paul Falconer, R.A., 1807—1879. **No. 1091.**—The Vision of Ezekiel.
POTTER, Frank Huddlestone, 1845—1887.
No. 2108.—The Music Lesson. **No. 2214.**—Little Dormouse.
POUSSIN, Charles (*French School*). **No. 810.**—Pardon Day, in Brittany.
POYNTER, Sir Edward John, Bart., P.R.A. No. 1586.—A Visit to Æsculapius
No. 1948.—Outward Bound. (*Chantrey Purchase*).
PRINSEP, Valentine Cameron, R.A., 1838—1904. **No. 1570.**—Ayesha (*Chantrey Purchase*).
PYNE, James Baker, 1800—1870. **No. 1545.**—Totland Bay (*Tate Gift*).
REID, John Robertson.
No. 1557.—A Country Cricket Match, Sussex (*Tate Gift*).
No. 1690.—Toil and Pleasure (*Chantrey Purchase*).

No. 1515.—The Miracle of the Gadarene Swine. Briton Riviere, R.A.

No. 1577.—Beyond Man's Footstep. Briton Riviere, R.A.



No. 401.—Chancel of the Collegiate Church of St. Paul, Antwerp. D. Roberts, R.A.

No. 1555.—Thursday. W. Dendy Sadler.

No. 1279.—Beata Beatrix. G. C. D. Rossetti.

RICHMOND, George, R.A., 1809—1896. **No. 1492.**—Christ and the Woman of [Samaria.

RIVIERE, Briton, R.A.

No. 1515.—The Miracle of the Gadarene Swine (*Tate Gift*).

No. 1516.—Giants at Play (*Tate Gift*).

No. 1517.—Companions in Misfortune (*Tate Gift*).

No. 1518.—A Blockade Runner (*Tate Gift*).

No. 1566.—Sympathy (*Tate Gift*).

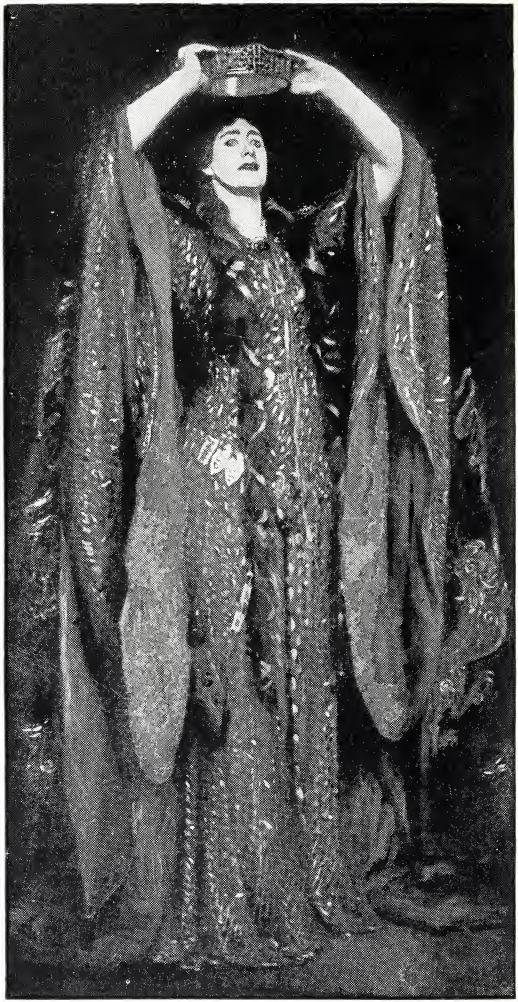
No. 1577.—Beyond Man's Footstep (*Chantrey Purchase*).

No. 1615.—Carnation, Lily, Lily, Rose. J. S. Sargent, R.A.

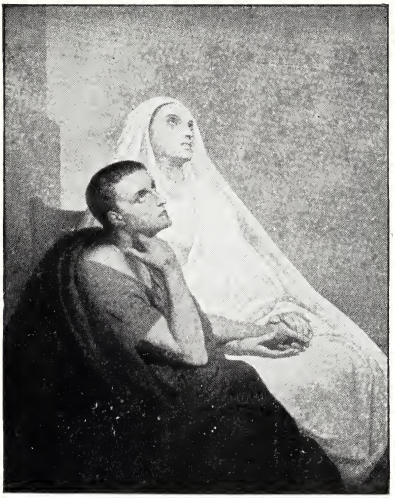
ROBERTS, David, R.A., 1796—1864.

No. 400.—Interior of the Cathedral at Burgos, North Transept.

No. 401.—Chancel of the Collegiate Church of St. Paul at Antwerp.



No. 2053.—Miss Ellen Terry as "Lady Macbeth." J. S. Sargent, R.A.



No. 1170.—St. Augustine and St. Monica. Ary Scheffer.

ROOKE, Thomas Matthews. No. 1624.—The Story of Ruth (*Chantrey Purchase*).

ROSSETTI, Gabriel Charles Dante, 1828—1882.
No. 1210.—"Ecce Ancilla Domini" (The Annunciation).
No. 1279.—Beata Beatrix.

ROTHENSTEIN, William. No. 2116.—Jews Mourning in a Synagogue.

SADLER, Walter Dendy.
No. 1555.—Thursday (*Tate Gift*).
No. 1556.—A Good Story (*Tate Gift*).

SARGENT, John Singer, R.A. No. 1615.—Carnation, Lily, Lily, Rose (*Chantrey*
No. 2053.—Miss Ellen Terry as "Lady Macbeth." [*Purchase*).

SCHEFFER, Ary, 1795—1858.
No. 1169.—Portrait of Mrs. Robert Hollond.
No. 1170.—St. Augustine and St. Monica.

SCOTT, William Bell, 1811—1890. **No. 1322.**—The Eve of the Deluge.

SEDDON, Thomas, 1821—1856. **No. 563.**—Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.

SHANNON, J. J., A.R.A. No. 1901.—The Flower Girl (*Chantrey Purchase*).

SMALL, William. No. 1595.—The Last Match (*Chantrey Purchase*).

SMITH, Sidney R. J. No. 1742.—Original Design for the National Gallery of British Art.

No. 406.—The Lake of Como. Clarkson Stanfield, R.A.

No. 1623.—Upland and Sky. Adrian Stokes.

No. 1583.—Il-y-en a toujours un autre. Marcus Stone, R.A.

No. 1569.—The Prodigal Son. John M. Swan, R.A.

No. 1613.—August Blue. Henry S. Tuke, A.R.A.

No. 1285.—Napoleon I. E. J. Horace Vernet.

SOMERSCALES, Thomas. **No. 1773.**—Off Valparaiso (*Chantrey Purchase*).

SPEED, Harold. **No. 1964.**—The Alcantara, Toledo, by Moonlight (*Chantrey Purchase*).

STANLEY, Lady (Dorothy Tennant). **No. 1567.**—His First Offence (*Tate Gift*).

STANFIELD, Clarkson, R.A., 1793—1867.

No. 404.—Entrance to the Zuyder Zee, Texel Island.

No. 405.—The Battle of Trafalgar, and the Victory of Lord Nelson over the combined French and Spanish Fleets, October the 21st, 1805.

No. 406.—The Lake of Como.

No 407.—The Canal of the Giudecca, and Church of the Gesuati, Venice.

STARK, James, 1794—1859. **No. 1204.**—The Valley of the Yare, near Thorpe, Norwich.

No. 2164.—Woody Landscape.

STEVENS, Alfred, 1817—1875.

No. 1775.—Mrs. Mary Anne Collman.

No. 1846.—"Isaiah." Cartoon for Mosaic in St. Paul's Cathedral.

No. 1922.—Judith.

No. 1923.—King Alfred and His Mother.

No. 1957.—The Angel announcing the Birth of our Lord to the Shepherds.

No. 2132.—John Morris Moore.

No. 2212.—Portrait of an Artist.

No. 2213.—A Portrait.

STOKES, Adrian. **No. 1623.**—Upland and Sky (*Chantrey Purchase*).

No. 1927.—Autumn in the Mountains (*Chantrey Purchase*).

STONE, Marcus, R.A. **No. 1583.**—Il-y-en a toujours un autre (*Chantrey Purchase*).

STRUDWICK, John Melhuish. **No. 1625.**—A Golden Thread (*Chantrey Purchase*).

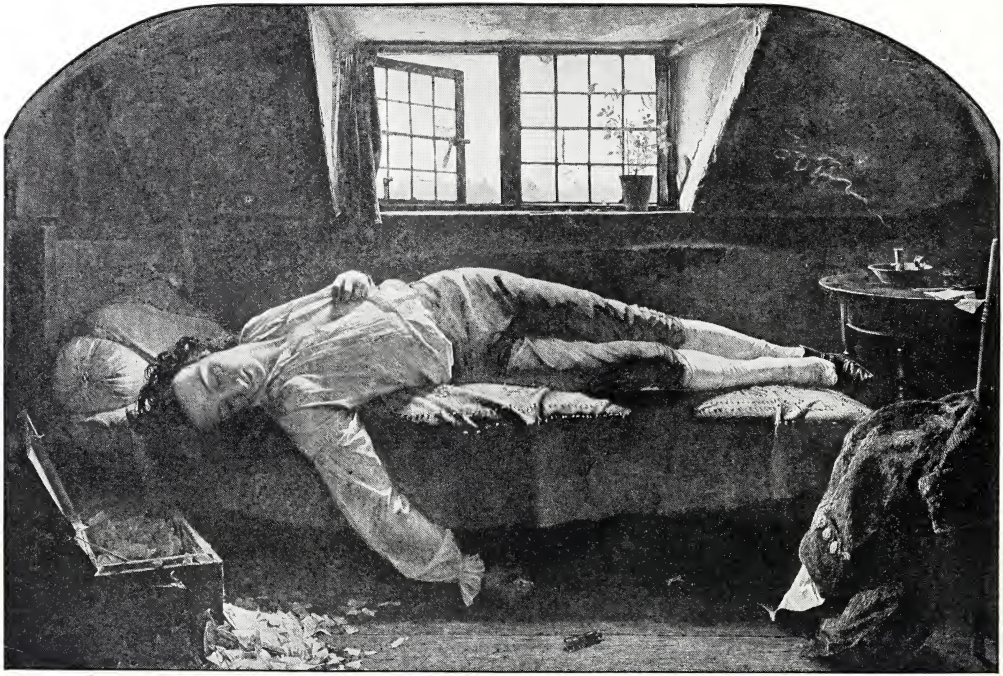
SWAN, John MacAllan, R.A. **No. 1569.**—The Prodigal Son (*Chantrey Purchase*).

TUKE, Henry Scott, A.R.A.

No. 1613.—August Blue (*Chantrey Purchase*).

No. 1618.—All Hands to the Pumps (*Chantrey Purchase*).

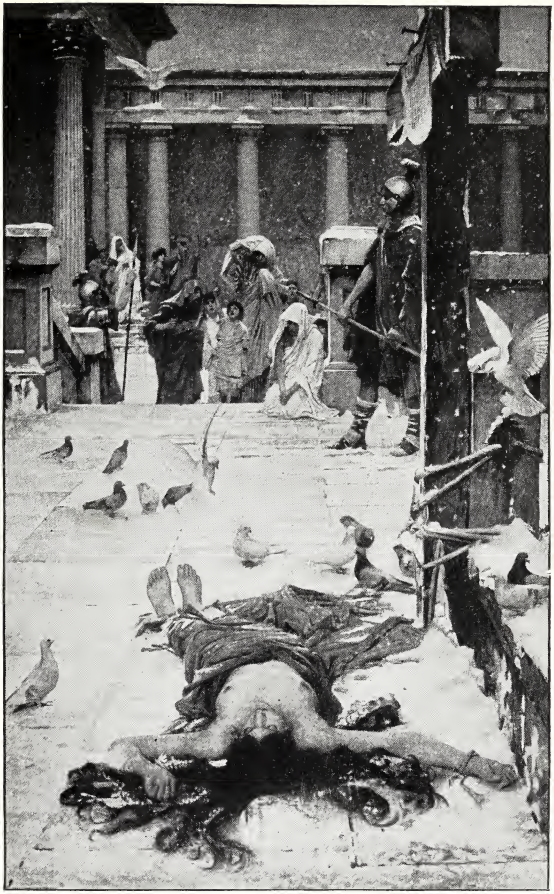
No. 1391.—The Harbour of Refuge. Fred. Walker, A.R.A.



No. 1685.—Death of Chatterton. Henry Wallis.

No. 432.—The South Sea Bubble : A Scene in Change Alley in 1720. E. M. Ward, R.A.

No. 1541.—Consulting the Oracle. J. W. Waterhouse, R.A.

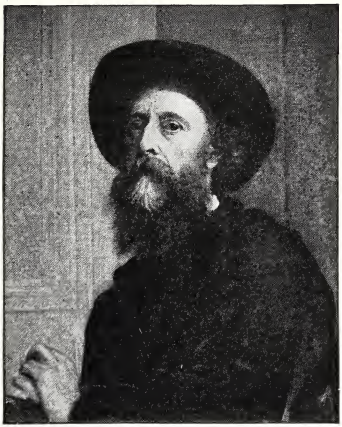


No. 1542.—St. Eulalia. **J. W. Waterhouse, R.A.**

TURNER, J. M. W., R.A. *See Supplement.*

VERNET, Emile Jean Horace (*French School*), 1789—1863. **No. 1285.**—Portrait of Napoleon I.

No. 1596.—Galway Gossips. Sir E. A. Waterlow, R.A.



No. 1561.—G. F. Watts, R.A. By Himself.

WALKER, Frederick, A.R.A., 1840—1875.
No. 1209.—The Vagrants.
No. 1391.—The Harbour of Refuge.

WALLER, Samuel Edmund, 1851—1903.
No. 1551.—"Success!" (*Tate Gift*).
No. 1552.—Sweethearts and Wives (*Tate Gift*).

WALLIS, Henry. No. 1685.—Death of Chatterton.

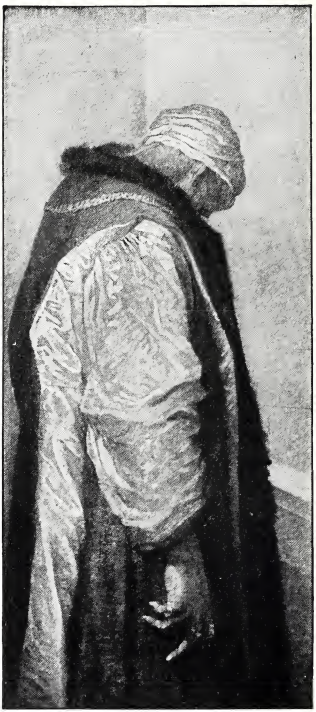
WARD, Edward Matthew, R.A., 1816—1879.
No. 430.—Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.
No. 431.—The Disgrace of Lord Clarendon, after his Last Interview with the King, Whitehall Palace, 1667.
No. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.
No. 616.—James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.

WARD, James, R.A., 1769—1859.
No. 688.—Landscape with Cattle.
No. 1043.—Gordale Scar, Yorkshire.
No. 2142.—Gordale Scar (A Study).

WARDLE, Arthur. No. 1947.—Fate (*Chantrey Purchase*).

WATERHOUSE, John William, R.A.
No. 1541.—Consulting the Oracle (*Tate Gift*).
No. 1542.—St. Eulalia (*Tate Gift*).
No. 1543.—The Lady of Shalott (*Tate Gift*).
No. 1572.—The Magic Circle (*Chantrey Purchase*).

WATERLOW, Sir Ernest Albert, R.A. No. 1596.—Galway Gossips (*Chantrey Purchase*).



No. 1632.—"For he had Great Possessions." **G. F. Watts, R.A.**

WATTS, George Frederick, O.M., R.A., 1817—1904.

No. 1561.—Portrait of the Artist.

No. 1585.—Psyche (*Chantrey Purchase*).

No. 1630.—Mammon (Dedicated to his Worshippers) (*Watts Gift*).

No. 1631.—The Dweller in the Innermost (*Watts Gift*).

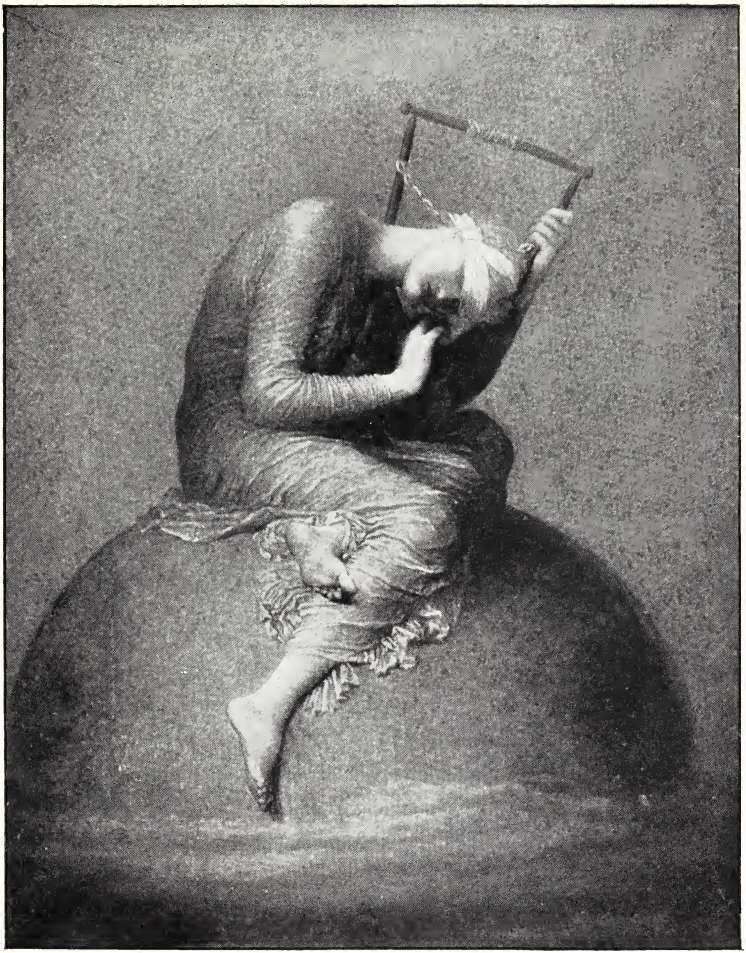
No. 1632.—"For he had Great Possessions" (*Watts Gift*).

No. 1633.—Dray Horses (*Watts Gift*).

No. 1634.—The Minotaur (*Watts Gift*).

No. 1635.—Death Crowning Innocence (*Watts Gift*).

No. 1636.—Jonah (*Watts Gift*).



No. 1640.—Hope. G. F. Watts, R.A.

No. 1641.—Love and Life. G. F. Watts, R.A.

No. 1645.—Love and Death. G. F. Watts, R.A.

No. 426.—Going into School. T. Webster, R.A.

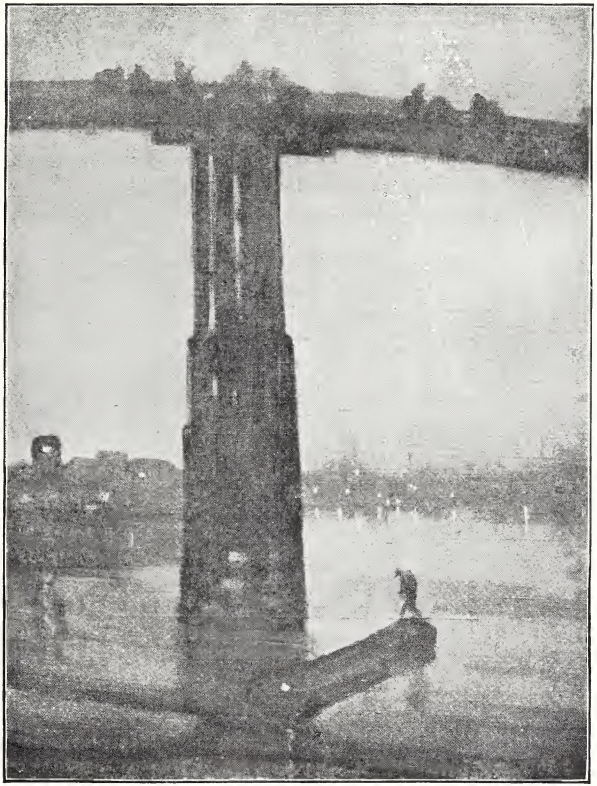
WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1637.—The Spirit of Christianity (Dedicated to all the Churches) (*Watts Gift*).

No. 241.—The Parish Beadle. Sir David Wilkie, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1638.—"Sic Transit Gloria Mundi" (*Watts Gift*).
No. 1639.—Faith (*Watts Gift*).
No. 1640.—Hope (*Watts Gift*).
No. 1641.—Love and Life (*Watts Gift*).
No. 1642.—"She shall be called Woman" (*Watts Gift*).
No. 1643.—Eve Tempted (*Watts Gift*).
No. 1644.—Eve Repentant (*Watts Gift*).
No. 1645.—Love and Death (*Watts Gift*).
No. 1646.—The Messenger (*Watts Gift*).



No. 1959.—Old Battersea Bridge. **J. McNeill Whistler.**

No. 1531.—Cupid's Spell. Henry Woods, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1647.—Chaos (*Watts Gift*).

No. 1687.—The All Pervading (*Watts Gift*).

No. 1692.—Love Triumphant (*Watts Gift*).

No. 1693.—Time, Death and Judgment (*Watts Gift*).

No. 1894.—The Court of Death (*Watts Gift*).

No. 1913.—A Story from Boccaccio (*Cartoon*).

No. 1920.—Life's Illusions.

No. 1983.—Echo.

WEBB, James, died 1895. **No. 1684.**—St. Michael's Mount, Normandy.

WEBSTER, Thomas, R.A., 1800—1886.

No. 426.—Going into School. Called also "The Truant."

No. 427.—A Dame's School.

No. 1225.—Portraits of the Artist's Father and Mother.

WELLS, Henry Tanworth, R.A., 1828—1903.

No. 1919.—Victoria Regina.

WHISTLER, James McNeill, 1834—1903.

No. 1959.—Old Battersea Bridge.

WILKIE, Sir David, R.A., 1785—1841.

No. 231.—Portrait of Thomas Daniell, R.A.

No. 241.—The Parish Beadle.

No. 328.—The First Ear-ring.

No. 330.—A Woody Landscape.

No. 331.—Newsmongers.

No. 894.—The Preaching of Knox before the Lords of the Congregation, 10th June, 1559.

No. 921.—Sketch of "Blind Man's Buff."

No. 1187.—A Sketch of Rustic Figures.

No. 1942.—William IV. and Queen Adelaide.

No. 2121.—The Picnic.

WILLCOCK, George Barrell, 1811—1852. **No. 1389.**—Chilston Lane, Torquay.

WOODS, Henry, R.A. No. 1531.—Cupid's Spell (*Tate Gift*).

WOODWARD, Thomas, 1801—1852. **No. 1379.**—The Ratcatcher.

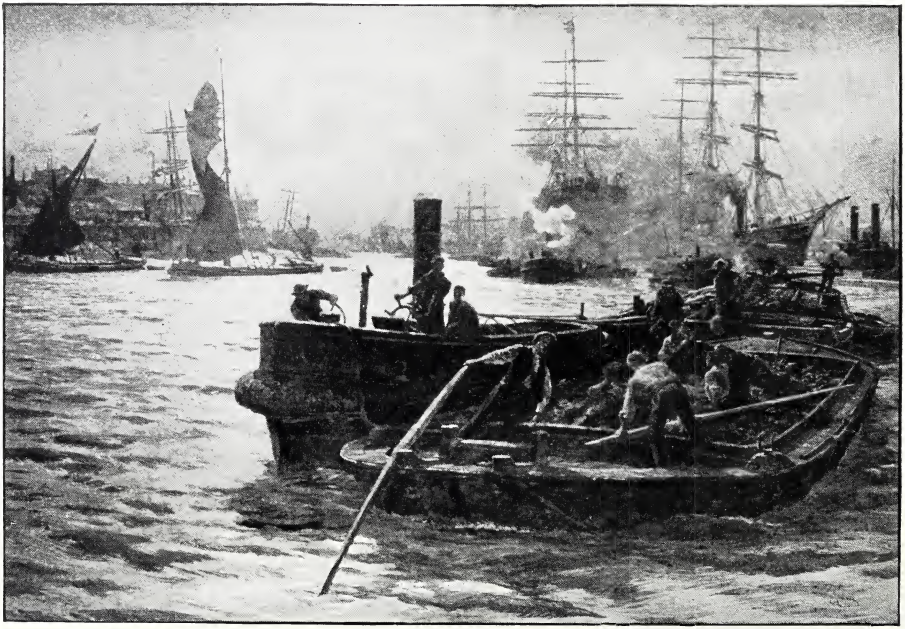
WYLLIE, Charles William. No. 1594.—Digging for Bait (*Chantrey Purchase*).

WYLLIE, William Lionel, R.A.

No. 1580.—Toil, Glitter, Grime and Wealth on a Flowing Tide (*Chantrey Purchase*).

No. 1697.—The Battle of the Nile (*Chantrey Purchase*).

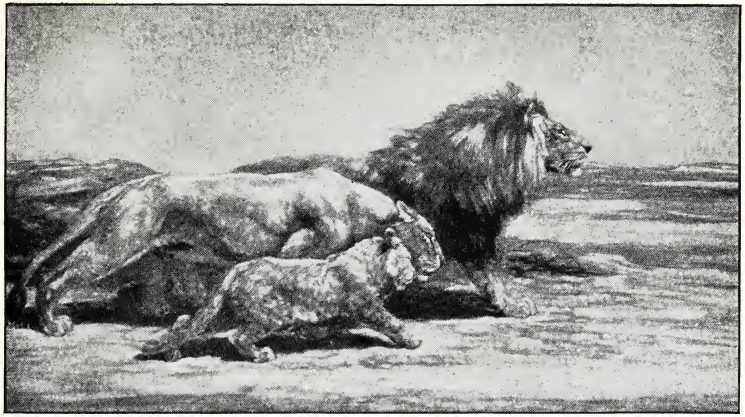
YEAMES, William Frederick, R.A. No. 1609.—Amy Robsart (*Chantrey Purchase*).



No. 1580.—Toil, Glitter, Grime and Wealth on a Flowing Tide. W. L. Wyllie, R.A.

No. 1697.—The Battle of the Nile. W. L. Wyllie, R.A.

No. 1609.—Amy Robsart. W. F. Yeames, R.A.

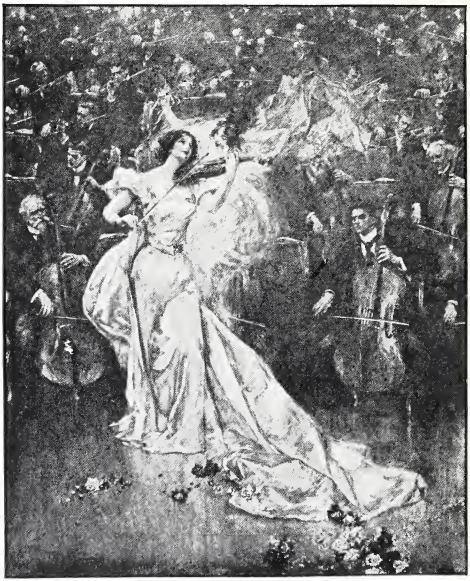


No. 1705.—Lions. **Harry Dixon.**

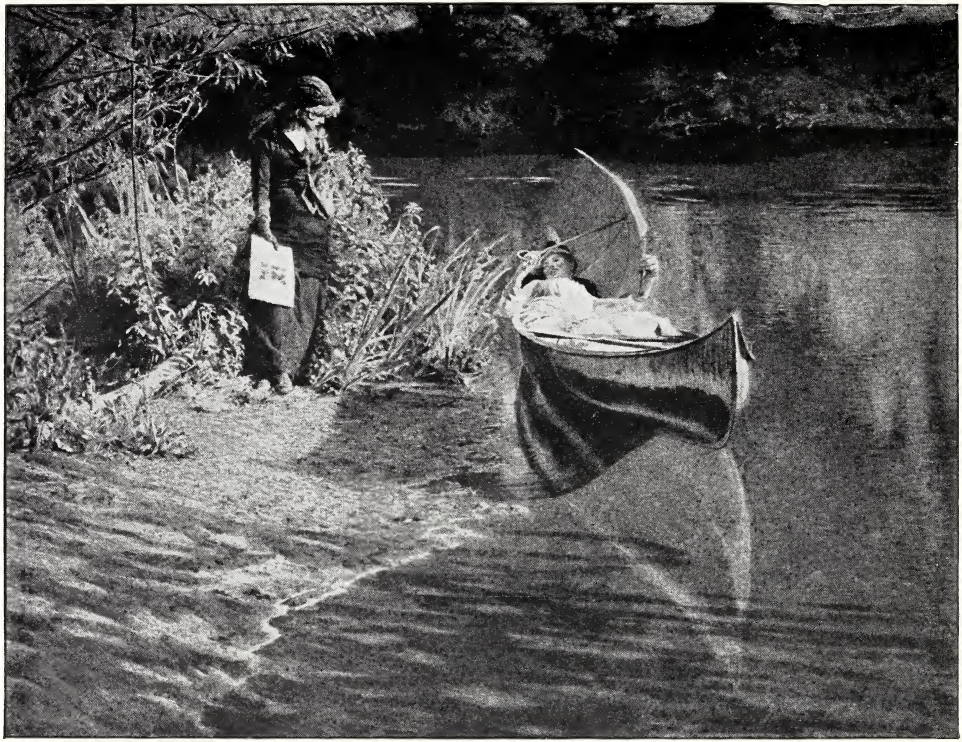
WATER COLOURS AND DRAWINGS.

ALEXANDER, Edwin. No. 1965.—Peacock and Python (*Chantrey Purchase*).
BENNETT, William, 1811—1871. **No. 1722.**—In Richmond Park.
BONINGTON, Richard Parkes, 1801—1828. **No. 1719.**—Cheyne Walk.
BRABAZON, Hercules B., 1821—1906.
No. 2110.—Roses.
No. 2111.—Murcia.
No. 2113.—The Pink Palace.
No. 2114.—The Grand Canal, Venice.
No. 2115.—Rochers Rouges.
BUTLER, Mildred Anne. No. 1708.—Morning Bath (*Chantrey Purchase*).
CATTERMOLE, George, 1800—1868.
No. 1721.—A Castle Entrance.
No. 1730.—Charcoal Study for a Landscape.
No. 1731.—A Scene of Monastic Life.
No. 1732.—A Scene of Monastic Life.
No. 1733.—Charcoal and Sepia Study for a Landscape.
CHARLES, James, 1851—1906.
No. 2122.—Studies of Sheep.
No. 2123.—Studies in the Hayfield.
No. 2125.—Figures and Landscape Studies.
No. 2126.—A Country Road.
No. 2129.—Heads and Groups of Figures.
COCKRAM, George. No. 1707.—Solitude (*Chantrey Purchase*).
COOPER, T. Sidney, R.A., 1803—1902. **No. 1976.**—Cow and Sheep Reposing.

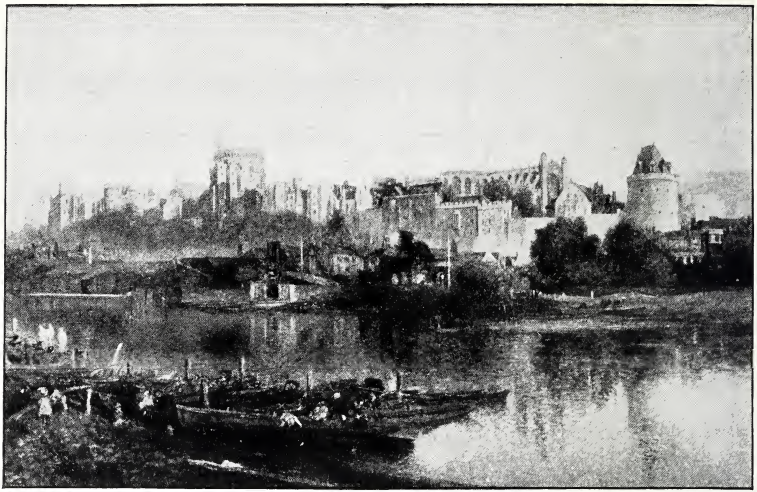
No. 1720.—A View in Sussex. A. V. Copley Fielding.



No. 1725.—A Violin Concerto. J. P. Gulich.



No. 1704.—Marooned. E. J. Gregory, R.A.



No. 1703.—Windsor Castle. A. W. Hunt.

No. 1714. —Gathering Seaweed. Hamilton Macallum.

No. 1702.—Rosa Triplex. **G. C. D. Rossetti.**

COX, David, 1783—1859.
No. 1734.—Sketch of Harlech Castle, Wales.
No. 1735.—Sketch of a Harbour.
No. 1736.—Beckenham Church, Kent.
DIXON, Harry. No. 1705.—Lions (*Chantrey Purchase*).
DONALDSON, Andrew B. No. 1723.—Puente San Martin, Toledo.
FIELDING, Anthony Vandyke Copley, 1787—1855. **No. 1720.**—A View in Sussex.
FOSTER, Myles Birket, 1825—1899. **No. 1977.**—Cottage at Hambledon.
GILBERT, Sir John, R.A., 1817—1897.
No. 1931.—Old Gravel Pit in Greenwich Park.
No. 1932.—Bringing up a Gun.
No. 1933.—Cardinal Wolsey and the Duke of Buckingham.
No. 1934.—The Happiest Land.
GLENDENING, Alfred, Jun. No. 1718.—Haymaking (*Chantrey Purchase*).
GOW, Mary. No. 2263.—Marie Antoinette (*Chantrey Purchase*).
GREGORY, Edward John, R.A. No. 1704.—Marooned (*Tate Gift*).
GULICH, John Percival, 1864—1898. **No. 1725.**—A Violin Concerto (*Tate Gift*).
HOPWOOD, Henry Silkstone. No. 1706.—Industry (*Chantrey Purchase*).
HUNT, Alfred William, 1830—1896. **No. 1703.**—Windsor Castle (*Tate Gift*).
HUNT, William Henry, 1790—1864. **No. 1970.**—A Man's Head.
No. 1971.—A Peasant Girl. **No. 1972.**—A Fruit Piece.
No. 1973.—A Water Carrier. **No. 1974.**—Apples.

No. 1709.—Germinal. Lionel Smythe, A.R.A.

LEWIS, John Frederick, R.A., 1805—1876. **No. 1729.**—Sketch in Spain.

MACALLUM, Hamilton, 1841—1896.

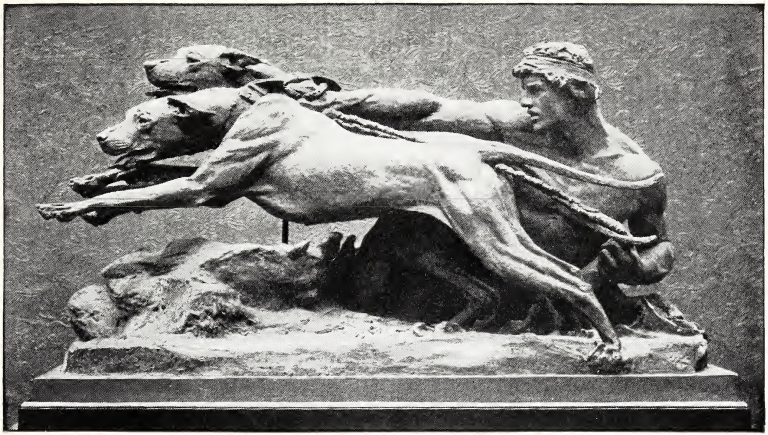
No. 1714.—Gathering Seaweed.

No. 1715.—A Capri Boy.

MAUNDRELL, Charles. No. 1726.—Le Château d'O (*Chantrey Purchase*).

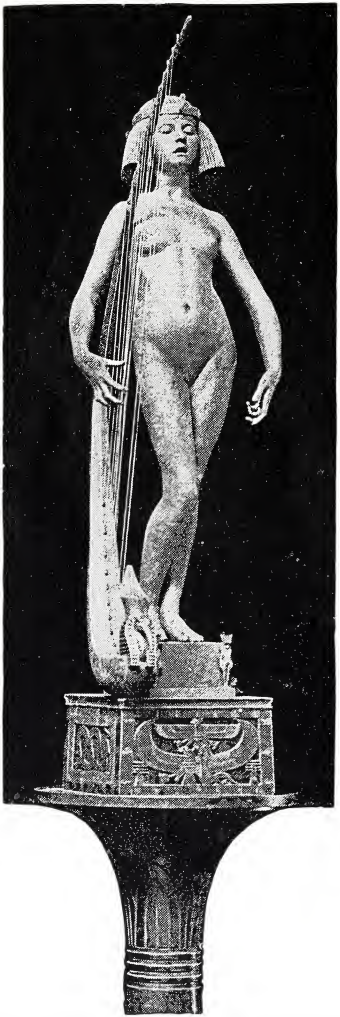
MÜLLER, William J., 1812—1845. **No. 1728.**—A Lakeside Scene.

NISBET, Robert Buchan. No. 1711.—Evening Stillness (*Chantrey Purchase*).



No. 1767.—Hounds in Leash. Harry Bates, A.R.A.

No. 1765.—Sir Henry Tate. T. Brock, R.A.



No. 1753.—The Singer. E. O. Ford, R.A.

OSBORNE, Walter, 1860—1903. **No. 1712.**—Life in the Streets: Hard Times (*Chantrey Purchase*).

POYNTER, Ambrose, 1796—1886.

No. 1716.—A Street.

No. 1717.—Northleach Church, Gloucester.

PROUT, Samuel, 1784—1852. **No. 1978.**—Street in Antwerp.

RIVERS, Leopold. No. 1710.—Stormy Weather (*Chantrey Purchase*).

ROBERTS, David, R.A., 1796—1864.

No. 1975.—Edward the Confessor's Shrine.

ROSSETTI, Gabriel Charles Dante, 1828—1882.

No. 1702.—Rosa Triplex.

SANDBY, Paul, R.A., 1725—1809.

No. 1853.—Edinburgh Castle.

No. 1854.—Carmarthen Castle.

No. 1855.—Part of the Banqueting Hall of King John's Palace, Eltham.

No. 1856.—The Cemetery Gate of St. Augustine's Monastery, Canterbury, 1732.

SANDBY, Thomas, R.A., 1721—1798.

No. 1852.—Design for Freemasons' Hall, London.

SIMMONDS, W. G. No. 2139.—The Seeds of Love (*Chantrey Purchase*).

SMYTHE, Lionel, A.R.A. No. 1709.—Germinal (*Chantrey Purchase*).

STRANG, W., A.R.A. No. 2079.—Henry Newbolt, Esq.

STEVENS, Alfred, 1817—1875.

No. 1958.—Study for a Standing Female Figure.

Nos. 2002—2052.—Studies.

TAYLER, J. Frederick, 1802—1889.

No. 1979.—Dragoons on the March.

VACHER, Charles, 1818—1883.

No. 1911.—Rezzonico and the Splugen Range, Lake of Como, 1867.

No. 1752.—The Sluggard. Lord Leighton, P.R.A.

No. 1751.—Teucer. **W. Hamo Thornycroft, R.A.**

VARLEY, John, 1778—1842. **No. 1737.**—Sketch for a Sea-piece.
No. 1738.—Sea-piece, with Fishing Boats in a Calm.

WADE, Thomas, 1828—1891. **No. 1713.**—An Old Mill (*Chantrey Purchase*).

WALKER, Fred., A.R.A., 1840—1875. **No. 2080.**—The Woman in White (design for a poster).

WILKIE, Sir David, R.A., 1785—1841.
No. 1727.—Portrait of Mrs. Elizabeth Young, in Eastern Costume.
No. 1739.—A Cottage Fireside at Puckaster.
No. 1740.—Portrait of Miss Julia E. Gordon.
No. 1741.—Six Sketches in one frame.

SCULPTURE.

ARMSTEAD, Henry Hugh, R.A., 1828—1905.

No. 1929.—Remorse (*Chantrey Purchase*).

No. 2054.—Hero and Leander.

BANKS, Thomas, R.A., 1735—1805.

No. 1763.—Thetis and her Nymphs rising from the Sea to condole with Achilles on the loss of Patroclus.

BATES, Harry, A.R.A., 1850—1899.

No. 1750.—Pandora (*Chantrey Purchase*).

No. 1767.—Hounds in Leash.

No. 1783.—War.

BROCK, Thomas, R.A.

No. 1747.—A Moment of Peril (*Chantrey Purchase*).

No. 1765.—Sir Henry Tate.

No. 1784.—Eve (*Tate Gift*).

No. 2074.—Thomas Gainsborough, R.A.

CHANTREY, Sir Francis, R.A., 1781—1841. **No. 1950.**—A Reclining Nymph.

COLTON, William Robert, A.R.A. No. 1766.—The Girdle (*Chantrey Purchase*).

No. 1928.—The Spring-Tide of Life (*Chantrey Purchase*).

DRURY, Alfred, A.R.A. No. 1757.—Griselda (*Chantrey Purchase*).

FEHR, Henry Charles. No. 1749.—The Rescue of Andromeda (*Chantrey Purchase*).

FOLEY, John Henry, R.A., 1818—1874. **No. 1770.**—Sir Joshua Reynolds, P.R.A.

FORD, Edward Onslow, R.A., 1852—1902.

No. 1753.—The Singer (*Tate Gift*).

No. 1758.—Folly (*Chantrey Purchase*).

FRAMPTON, George James, R.A. No. 1954.—Charles Keene.

GIBSON, John, R.A., 1790—1866. **No. 1746.**—Hylas and the Water-Nymphs.

GILBERT, Alfred, R.A. No. 1949.—George Frederick Watts, O.M., R.A.

HARTWELL, C. L. No. 2267.—A Foul in the Giants' Race (*Chantrey Purchase*).

JOHN, William Goscombe, A.R.A. No. 1755.—Boy at Play (*Chantrey Purchase*).

JOSEPH, Samuel, died 1850. **No. 1764.**—Sir David Wilkie, R.A.

LANTÉRI, Edouard. No. 1905.—Paysan.

LEIGHTON, Lord, P.R.A., 1830—1896.

No. 1752.—The Sluggard (*Tate Gift*).

No. 1754.—An Athlete Struggling with a Python (*Chantrey Purchase*).

No. 1761.—An Athlete Struggling with a Python (*Plaster cast of the original sketch for No.* 1754).

MACKENNAL, Bertram. No. 2140. Earth and the Elements (*Chantrey Purchase*).

No. 2266.—Diana (*Chantrey Purchase*).

MARSHALL, William Calder, R.A., 1813—1894. **No. 1748.**—The Prodigal Son (*Chantrey Purchase*).
PARKER, Harold. No. 2265.—Ariadne (*Chantrey Purchase*).
PEGRAM, Henry Alfred, A.R.A.
No. 1756.—Ignis Fatuus (*Chantrey Purchase*).
No. 1945.—Sibylla Fatidica (*Chantrey Purchase*).
POMEROY, Frederick William, A.R.A.
No. 1759.—The Nymph of Loch Awe (*Chantrey Purchase*).
No. 1762.—Dionysos.
STARK, ROBERT. No. 1760.—Indian Rhinoceros (*Chantrey Purchase*).
THOMAS, J. Havard. No. 2268.—Bust of Mrs. Asher Wertheimer.
THOMAS, John. No. 2061.—W. P. Frith, R.A. (Bust).
THORNYCROFT, W. Hamo, R.A. No. 1751.—Teucer (*Chantrey Purchase*).
WATTS, George Frederick, R.A., 1817—1904. **No. 1768.**—Clytie (*Watts Gift*).
WEEKES, Henry, R.A., 1807—1877. **No. 1769.**—John Flaxman, R.A.
No. 2075.—Thomas Stothard, R.A. **No. 2076.**—W. Mulready, R.A.
WIENS, S. M. No. 2141.—Girl and Lizard (*Chantrey Purchase*).

No. 1768.—**Clytie.** **G. F. Watts, R.A.**

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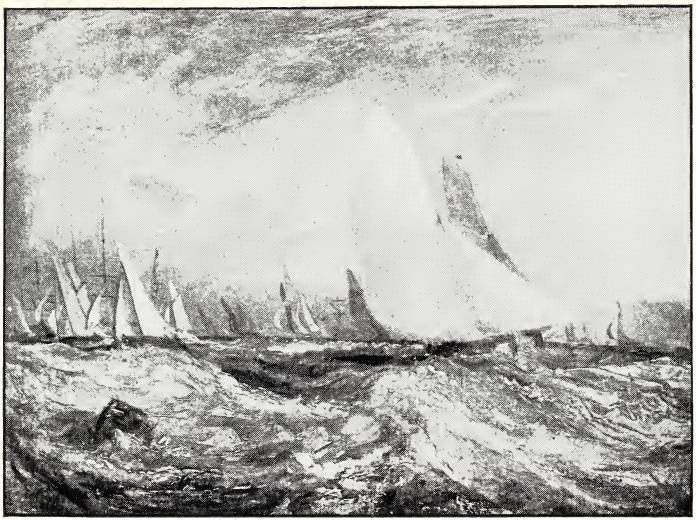
THESE pictures formed part of Turner's great bequest to the nation, but owing to their unfinished state, or other reasons, were never exhibited. Some were framed and catalogued, but were hung in the Board Room, or other offices of the National Gallery. These are numbered 507-562. Four of them—Nos. 552-555—formed Turner's last contribution to the Royal Academy, and were transferred to the Tate Gallery in 1905. The remainder have been brought from the Trafalgar Square cellars, and, after an interval of fifty years, now take a permanent place in the National Collection.

TURNER, J. M. W., R.A., 1775—1851 (*British School*).

No. 507.—Scene from Boccaccio, commonly called the Bird-cage.
No. 514.—Watteau Painting.
No. 515.—Lord Percy under Attainder.
No. 517.—Shadrach, Meshach, and Abednego coming forth from the burning fiery furnace.
No. 529.—War: The Exile and the Rock Limpet.
No. 531.—Shade and Darkness: The Evening of the Deluge.
No. 532.—Light and Colour: The Morning after the Deluge.
No. 545.—Whalers.
No. 549.—Undine giving the Ring to Masaniello, Fisherman of Naples.
No. 550.—The Angel standing in the Sun.
No. 552.—Æneas relating his Story to Dido.
No. 553.—Mercury sent to admonish Æneas.
No. 554.—The Departure of the Trojan Fleet.
No. 555.—The Visit to the Tomb.
No. 561.—Mountain Glen (*Unfinished*).
No. 562.—Harvest Home (*An Unfinished Sketch*).
No. 1857.—River Scene with Cattle.
No. 1867.—Caernarvon Castle. **No. 1980.**—Storm off a Rocky Coast.
No. 1981.—Norham Castle: Sunrise (*Unfinished*).
No. 1984.—Margate from the Sea.
No. 1985.—Sunset: The Bay of Baiae. (?)
No. 1986.—Hastings.
No. 1987.—Breakers on a Flat Beach.
No. 1988.—Interior at Petworth.
No. 1989.—Rocky Bay, with Classic Figures and Ships.
No. 1990.—Sunrise with a Sea Monster. **No. 1991.**—The Evening Star.
No. 1992.—The Thames from above Waterloo Bridge.
No. 1993.—Yacht Racing in the Solent. (No. 1.)
No. 1994.—Yacht Racing in the Solent. (No. 2.)
No. 1995.—Yacht Racing in the Solent. (No. 3.)
No. 1996.—Between Decks. **No. 1997.**—A Regatta on the Medway.
No. 1998.—Shipping on the Medway. (No. 1.)
No. 1999.—Ships off a Headland.
No. 2000.—Shipping on the Medway. (No. 2.)
No. 2001.—Study of Sea and Sky.
No. 2002.—Sunset with a Boat between Headlands.
No. 2064.—The Old Chain Pier, Brighton. **No. 2065.**—A Ship Aground.
No. 2066.—The Arch of Constantine, Rome. **No. 2067.**—Tivoli.
No. 2068.—The Burning of the Ships.

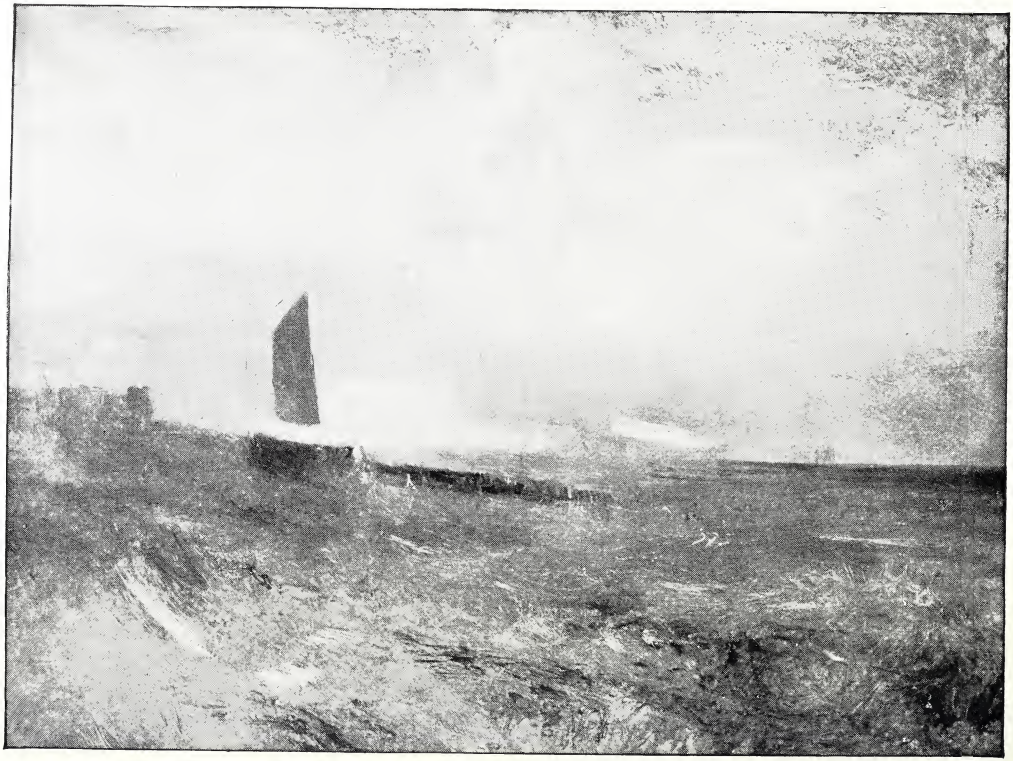
No. 562.—Harvest Home. J. M. W. Turner, R.A.

No. 545.—Whalers. J. M. W. Turner, R.A.



No. 1994.—Yacht Racing in the Solent. (No. 2.) J. M. W. Turner, R.A.

No. 1997.—A Regatta on the Medway. J. M. W. Turner, R.A.



No. 1986.—Hastings.

J. M. W. Turner, R.A.

No. 1991.—The Evening Star. J. M. W. Turner, R.A.

No. 1999.—Ships off a Headland. J. M. W. Turner, R.A.

No. 1989.—Rocky Bay, with Classic Figures and Ships. J. M. W. Turner, R.A.

No. 1992.—The Thames from above Waterloo Bridge. J. M. W. Turner, R.A.

No. 529.—War: The Exile and the Rock Limpet. J. M. W. Turner, R.A.

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